National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service

Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

NOTICE

The quality of this microform is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Reproduction in full or in part of this microform is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30, and subsequent amendments.

AVIS

La qualité de cette microforme dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

La reproduction, même partielle, de cette microforme est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30, et ses amendements subséquents.

NL-339 (r. 88/04) c

Canada

University of Alberta

Arras: a Garden of Cinema

by

David R. Scott ©

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Master of Music.

In

Composition.

Department of Music

Edmonton, Alberta
Spring 1992

National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service

Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

ISBN 0-315-73057-9

Canada

University of Alberta
Release form

NAME OF AUTHOR: David R. Scott

TITLE OF THESIS: Arras: a Garden of Cinema

DEGREE: Master of Music, Composition

YEAR THIS DEGREE GRANTED: 1992

Permission is hereby granted to the University of Alberta Library to reproduce single copies of this thesis and to lend or sell such copies for private, scholarly or scientific purposes only.

The author reserves all other publication and other rights in association with the copyright in the thesis, and except as hereinbefore provided neither the thesis nor any substantial portion thereof may be printed or otherwise reproduced in any material form whatever without the author's prior written permission.

David R. Scott
141 Cordova Street
Winnipeg, Manitoba
R3N 1A2

April 24, 1992

University of Alberta

Faculty of Graduate Studies and Research

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled Arras: a Garden of Cinema submitted by David R. Scott in partial fulfillment of the requirements for the degree of Master of Music, Composition.

Dr. Alfred Fisher, Supervisor

Dr. Christopher Lewis

Dr. R. H. Solomon

April 19, 1992

Abstract

Arras: a Garden of Cinema is a musical setting of the poem "Arras," by P. K. Page. The work is scored for mezzo-soprano, string orchestra, string quartet, harp and three percussionists. It is comprised of two movements which are eight and twenty minutes long respectively and are to be performed without pause. An analysis accompanies the musical work.

Movement one is predominantly instrumental, utilizing the larger forces of the ensemble. The string orchestra and percussion I and II are featured prominently in this introductory movement and represent a force in opposition to the string quartet, harp and third percussion: movement I is characterized mainly by the idea of "process."

The second movement makes use of the voice as a focal point accompanied by small "concertante" chamber groups. String quartet, harp and percussion III are cast against the backdrop of the larger ensemble and play both in opposition to and in concert with it. The text utilized in movement II governs the direction and character of the music completely.

The setting of text is, essentially, the transformation of text and, as such, demands subtle, far-reaching interpretive decisions of the composer. I became aware of this as the poetry revealed itself to me over repeated readings and have designed the musical setting so as not to undermine the delicacy and subtlety of the text.

Arras: a Garden of Cinema envelopes a world invented by P. K. Page. This musical setting can be thought of as a shell built around a pre-existent structure. The music transforms and links the text into a larger formal unit which encloses and develops further its many ideas.

D. S.

Table of Contents

List of examples vi

Notes
- Notation, concerning harp vii
- Notation concerning other instruments and voice viii
- Percussion set-up and requirements ix

Arras: a Garden of Cinema. Musical score
- Movement I 1
- Movement II 27

Arras: a Garden of Cinema. Paper
- Background 99
  - Analysis of text 99
  - Instrumentation and staging 102
  - Formal aspects 104
- Analysis
  - Movement I 106
  - Movement II 114
    - Section one, rehearsal letters A-F 115
    - Section two, "Instrumental Window" I 120
    - Section three, rehearsal letters L-Q 123
    - Section four, Instrumental Window" II 125
    - Section five, rehearsal letters R-T 126
    - Coda, mm. 404-419 127

Appendix one: Arras, by P. K. Page 130

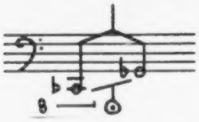
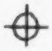
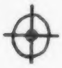
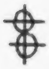
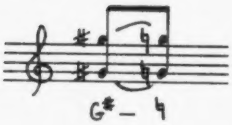
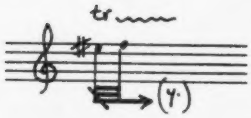
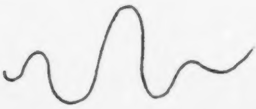
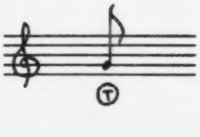
Appendix two: Written permission for use of poetry 131

List of Examples

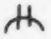
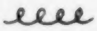
Ex. 1: Stage set-up 103
Ex. 2: Overall structure 104
Ex. 3: Tripartite dramatic structure 105
Ex. 4: Windows 105
Ex. 5: Pitch material and bass motion, mm. 1-5 106
Ex. 6: Pitch material and bass motion, mm. 6-13 107
Ex. 7: Sonority later to be associated with Main Melodic Idea 107
Ex. 8: Seven-note collection 108
Ex. 9: Five-note collection 108
Ex. 10: Main Melodic Idea, violas (m. 24) 108
Ex. 11: Opposing Melodic Idea, basses (m. 63) 109
Ex. 12: Two "garden" tetrachords associated with "Vocal Window" I 112
Ex. 13: Third "garden" tetrachord associated with "Vocal Window" I 112
Ex. 14: Movement II, major divisions 115
Ex. 15: Section one, general lay-out 115
Ex. 16: "Peacock Music," basic materials 117
Ex. 17: "Peaches Music," symmetrical unfolding 119
Ex. 18: Section two, general lay-out 120
Ex. 19: Symmetrical material between rehearsal H & L 120
Ex. 20: Pitch distribution and solo entrances (reh. H & J) 121
Ex. 21: Second symmetrical set, F centre 121
Ex. 22: Pitch distribution and solo entrances (reh. J & K4) 122
Ex. 23: Symmetrical octatonic collections, string quartet (reh. K5-L) 123
Ex. 24: Section three, general lay-out 123
Ex. 25: "Instrumental Window" II, group entrances 125
Ex. 26: Section five, general lay-out 126
Ex. 27: Rhythmic entrances (i.e., cello, mm. 407-408) 128

Notes

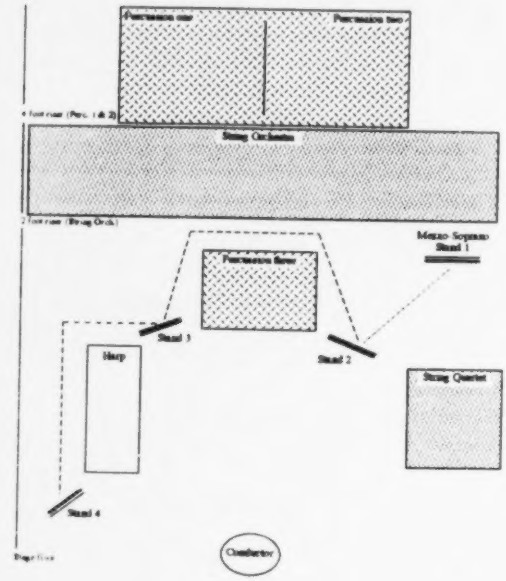
Notation, concerning harp

	Gong effect. Strike loudly with the palm a group of lowest wire strings. (Actual pitches not important).
	Damp relevant strings
	Muffle all strings
	Muffle chord
	Pedal glissando
Ø	*Senza misura*
	Trill the two written pitches for duration of bracketed rest. Used in *senza misura* sections.
P.d.l.t.	*Pres de la table* (play near the sounding board)
	Waves through whole range of instrument according to curved outline.
	Right hand plays pitch normally, left hand strikes the most resonant part of the sounding board with third finger.

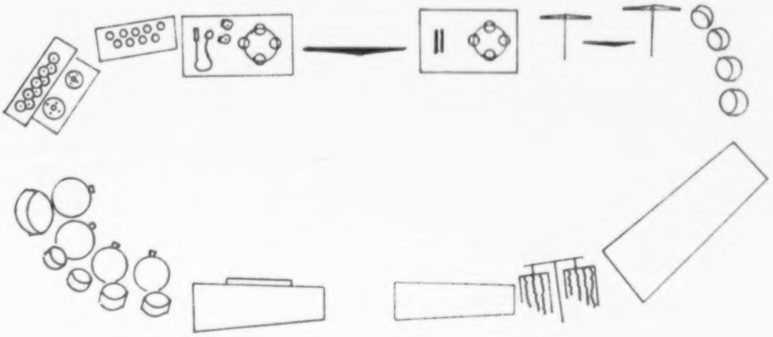
Notation concerning other instruments and voice

	Stringed instruments: play behind the bridge (strings 2 and 3)
↑ ↓	Stringed instruments: highest and lowest possible pitch.
Ø	All instruments and voice: senza misura
↻	Percussion instruments: "spin" used on cymbals and tam tams. Scrape beater in quick, circular pattern along the face of instrument (not on the edge).
♂	Percussion instruments: used on cymbals and tam tams. Scrape beater from centre of instrument to outer edge.
	Percussion instruments: used on cymbals and tam tams. Slow circular motion with beater for duration notated.
⌖	Percussion instruments: damp vibration of instrument. Symbol can be used with directive "damp gradually."

Stage Set-up

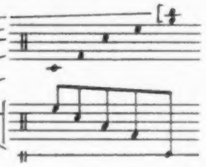

Percussion one
Percussion two
4 foot riser (Perc. 1 & 2)
String Orchestra
2 foot riser (String Orch.)
Mezzo Soprano
Stand 1
Percussion three
Stand 3
Stand 2
Harp
String Quartet
Stand 4
Stage Line
Conductor

Percussion Set-up and Requirements



Percussion #1

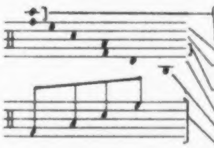
Notation



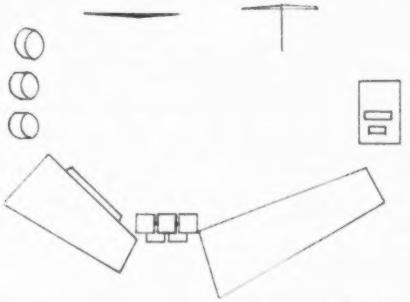
Brake Drums (2)
Castanets
Tambourine
Large Tam Tam (shared)
Jawbone
Four Tom Toms
Bass Drum (mounted)
Timpani (30",28",25",23")
Tubular Bells
Crotales
Vibraphone (shared)

Notation

Percussion #2

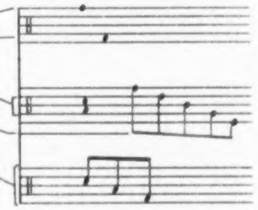


Cymbal (14" sus. med. weight)
Cymbal (16" sus. med.weight)
Metal Wind Chimes
Tambourine
Small Tam Tam
Large Tam Tam (shared)
Wooden Wind Chimes
Claves
Four Tom Toms
Marimba
Xylophone (shared)



Percussion #3

Notation



Cymbal (16" sus. med. weight)
Large Tam Tam.
Woodblocks (high and low)
Temple Blocks (5)
Three Tom Toms
Vibes
Marimba

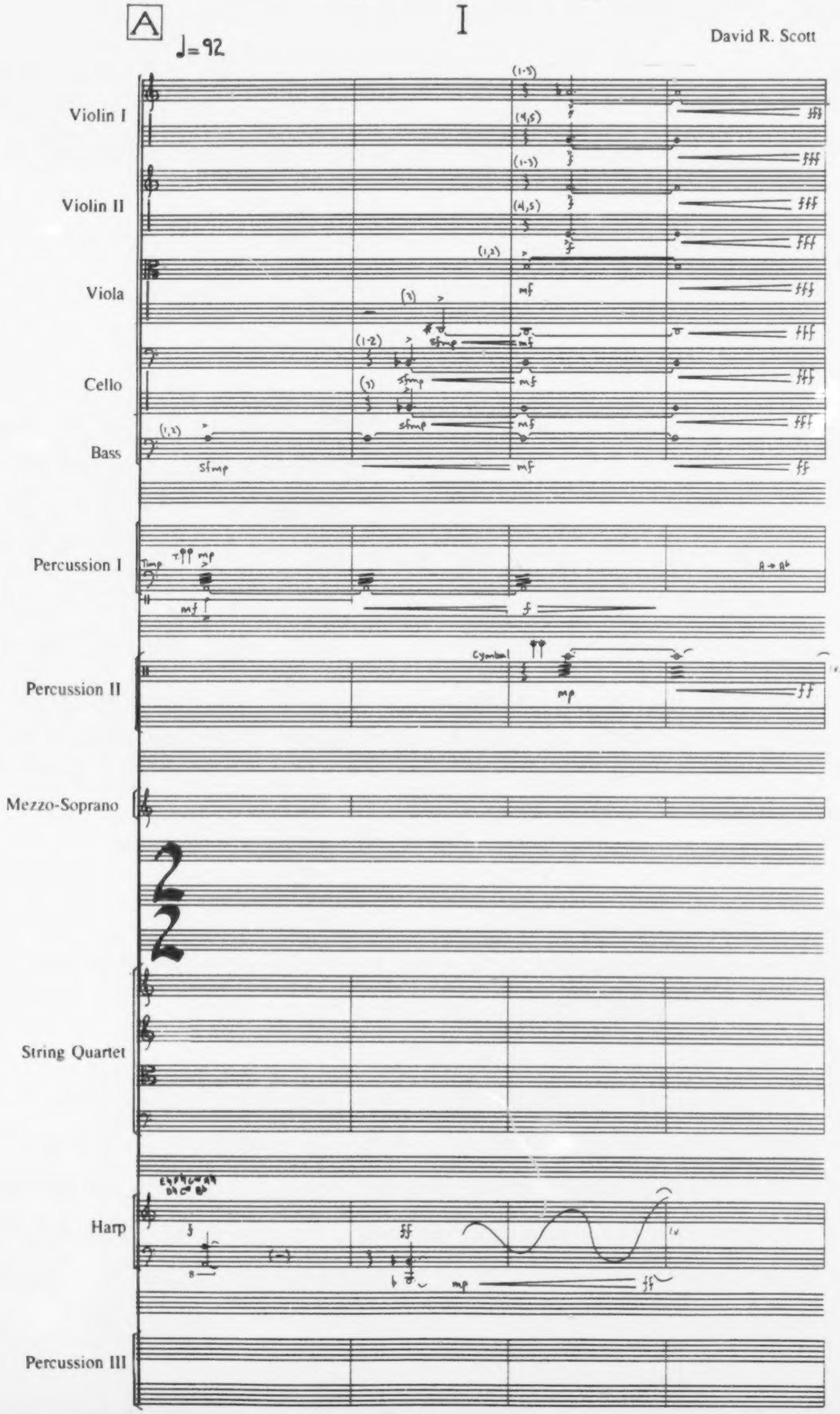
Mallets

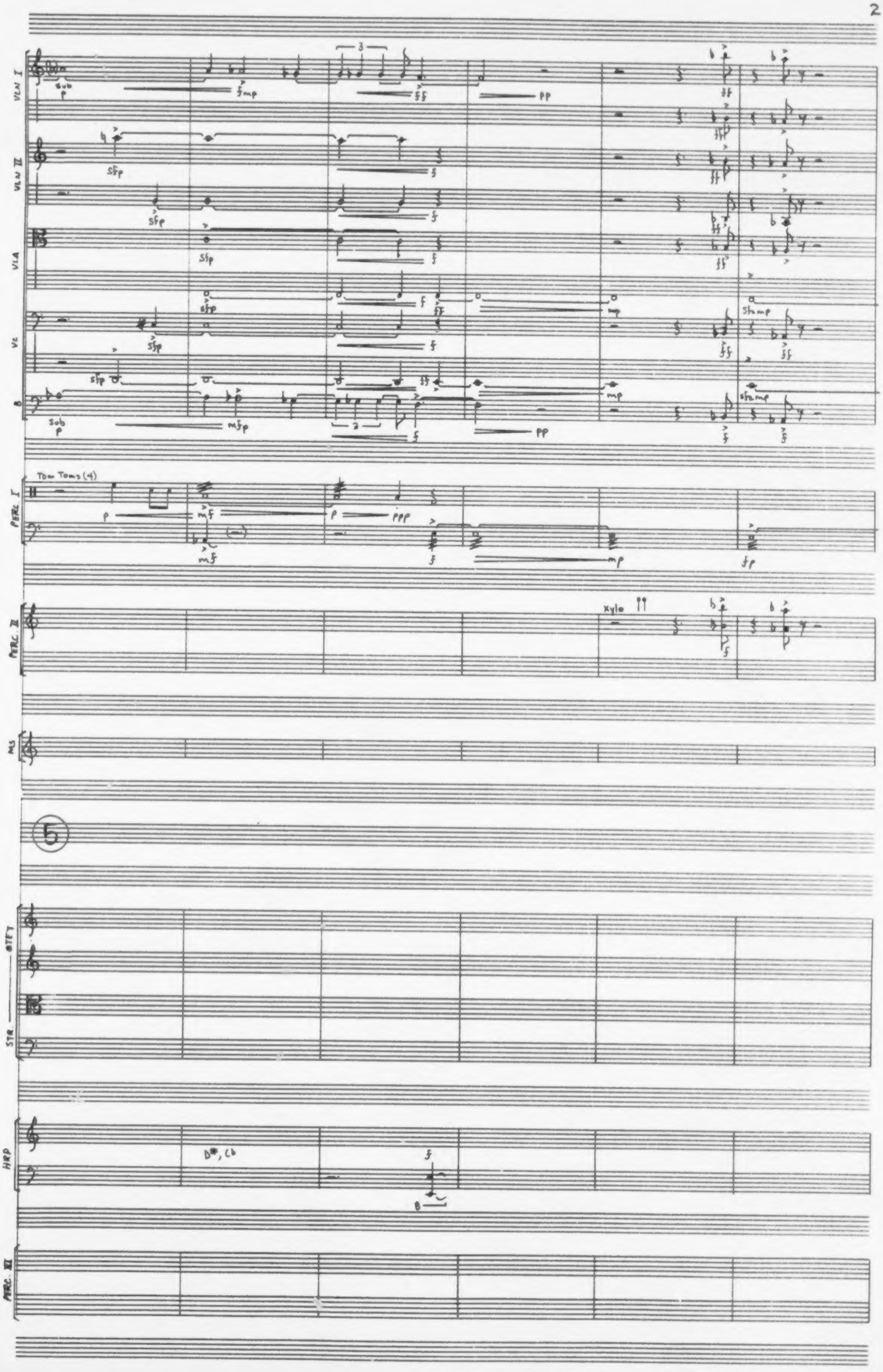
Triangle Beater
Bass Bow
Chime Hammer (2)
Metal Hammer (2)
Rubber Mallets (soft, medium, hard)
Yarn Mallets (soft, medium, hard)
Timpani Mallets (soft, medium, hard)
Timpani Mallets used on Timpani and other instruments (soft, medium, hard)
Bass Drum and Tam Tam Beaters (soft, medium, hard)

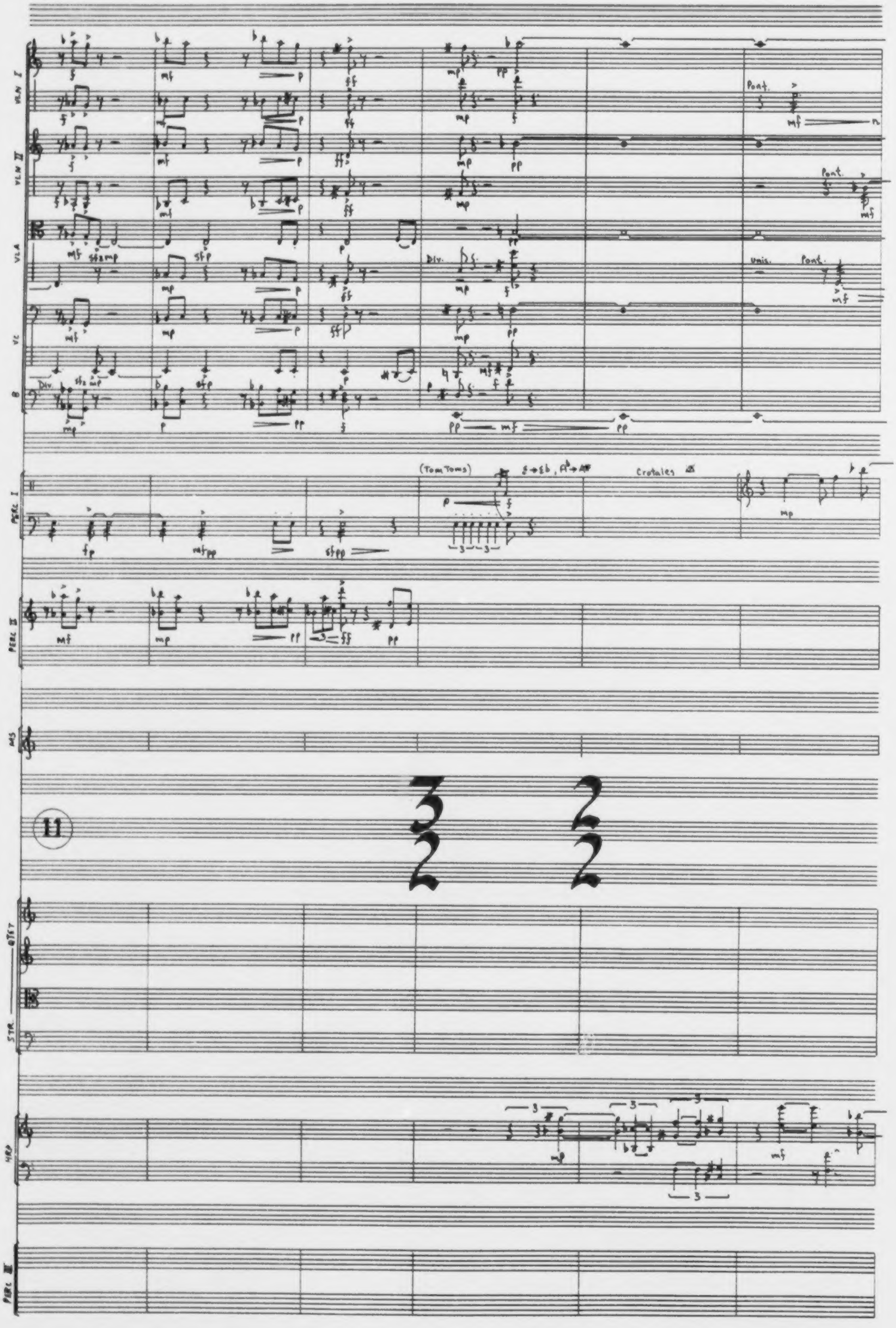
Arras: a Garden of Cinema

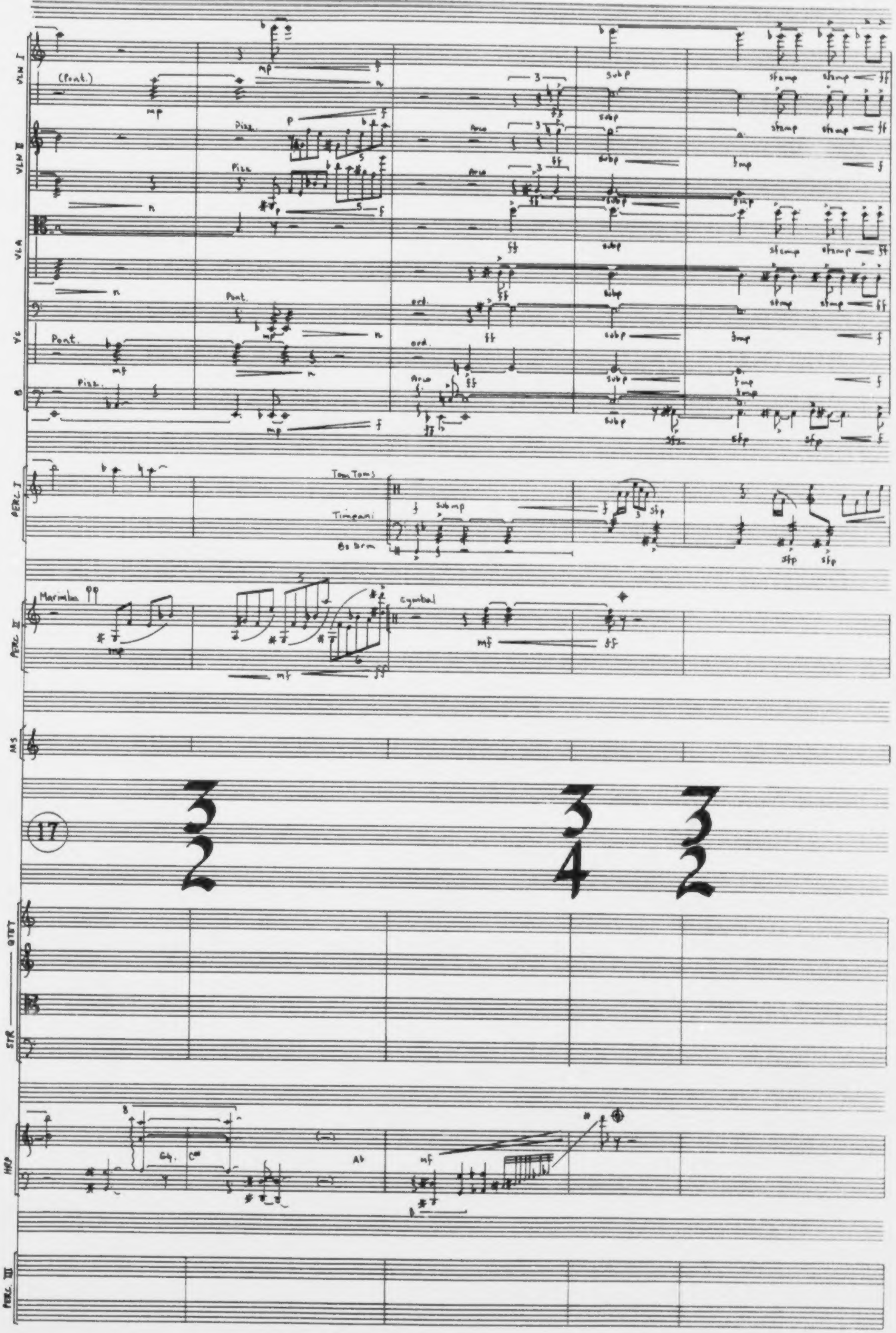
I

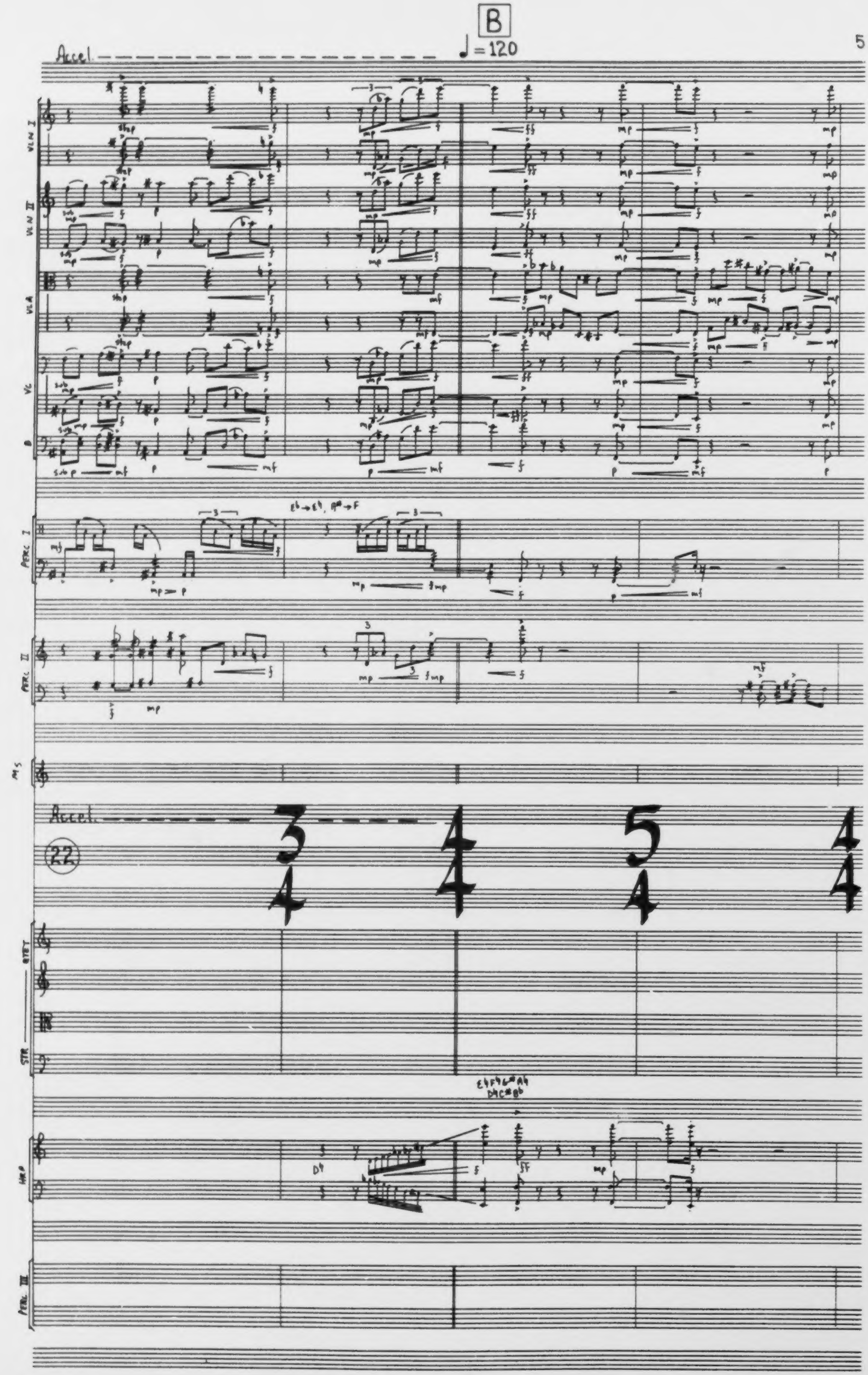
David R. Scott

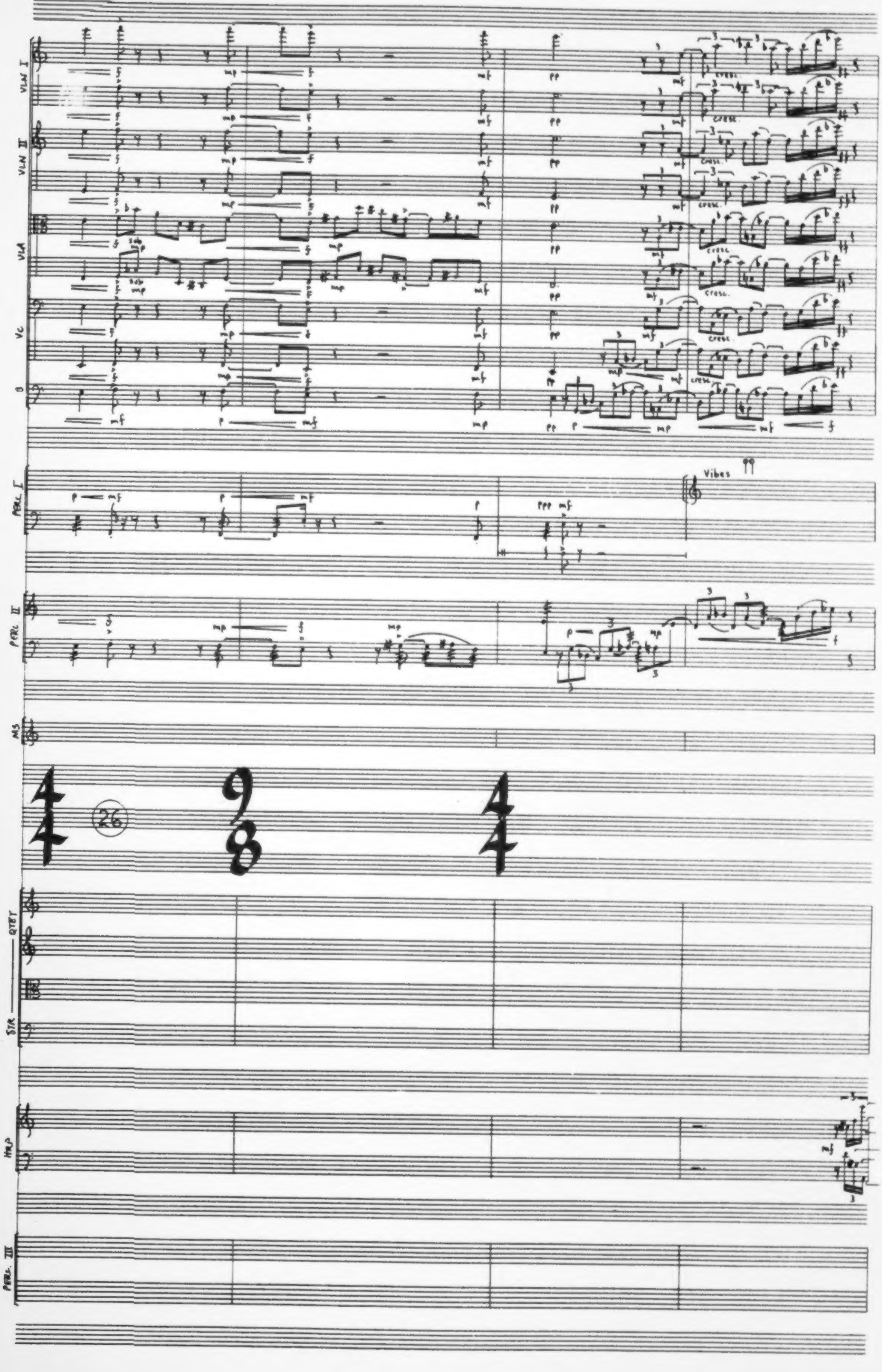

A
♩=92
Violin I
Violin II
Viola
Cello
Bass
Percussion I
Percussion II
Mezzo-Soprano
String Quartet
Harp
Percussion III
2
2
(1-3)
(4,5)
(1,2)
(3)
(1-2)
sfmp
mf
fff
ff
Timp
mp
f
A → A♭
Cymbal

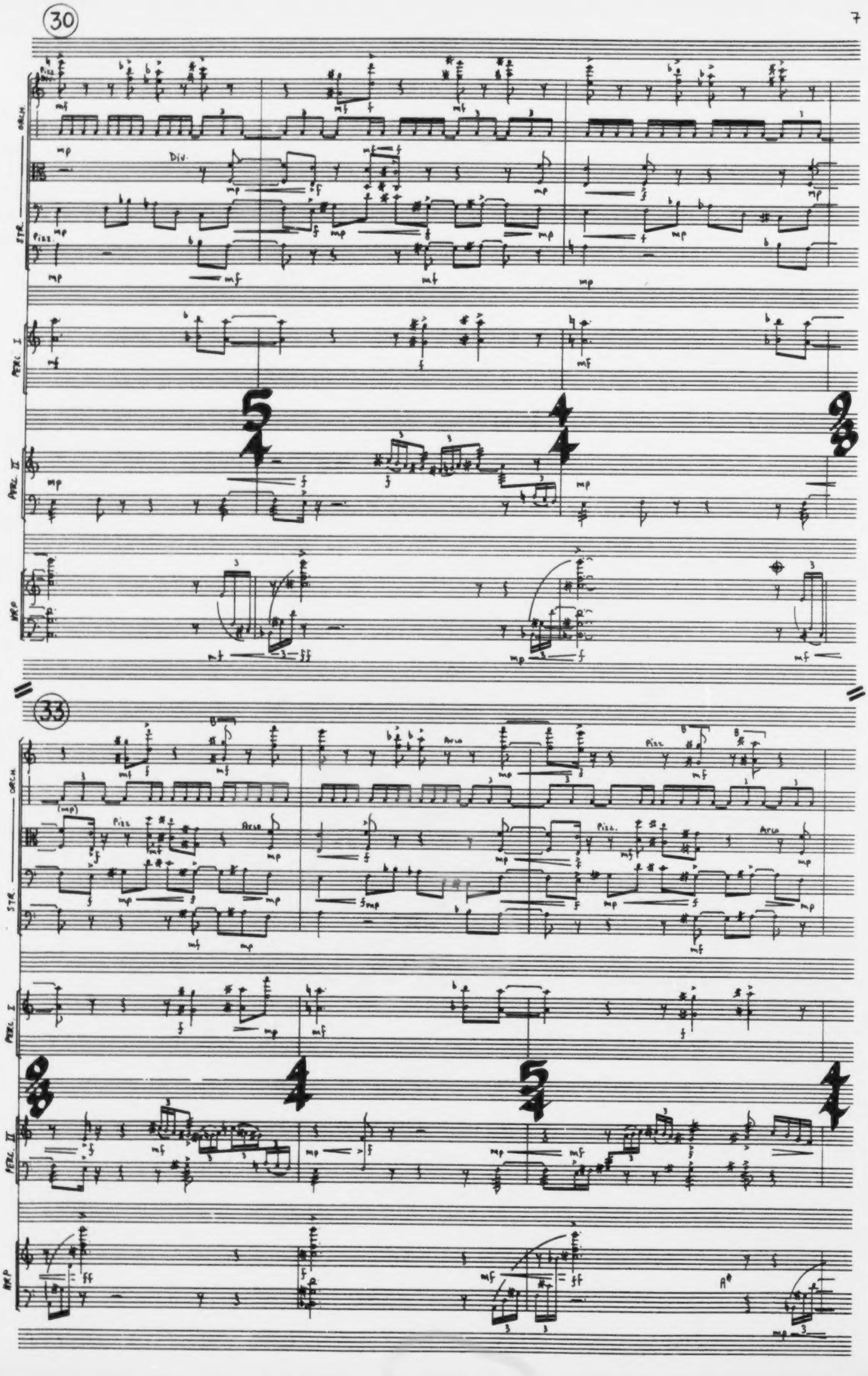

VLN I
VLN II
VLA
VC
B
sob p
sfp
f mp
ff
pp
mfp
f
stamp
sfamp
3
PERC. I
Tom Toms (4)
p
mf
ppp
mp
fp
PERC. II
Xylo
MS
5
QTET
STR.
HRP
D#, Cb
B
PERC. III

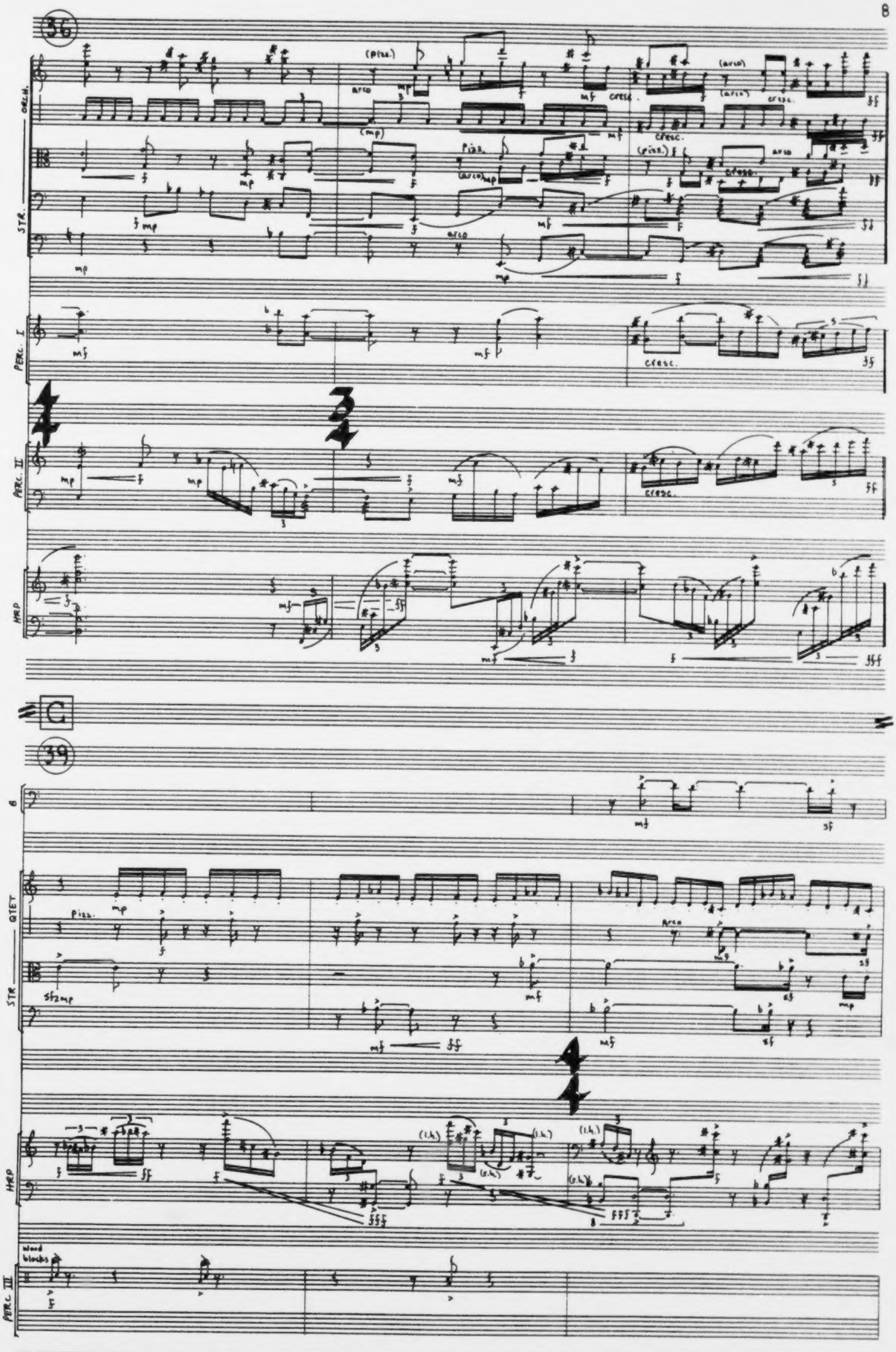

VLN I
VLN II
VLA
VC
B
Div.
stamp
Pont.
Unis.
PERC I
(Tom Toms)
Crotales
PERC II
MS
11
3/2
2/2
QTET
STR.
HRP
PERC III

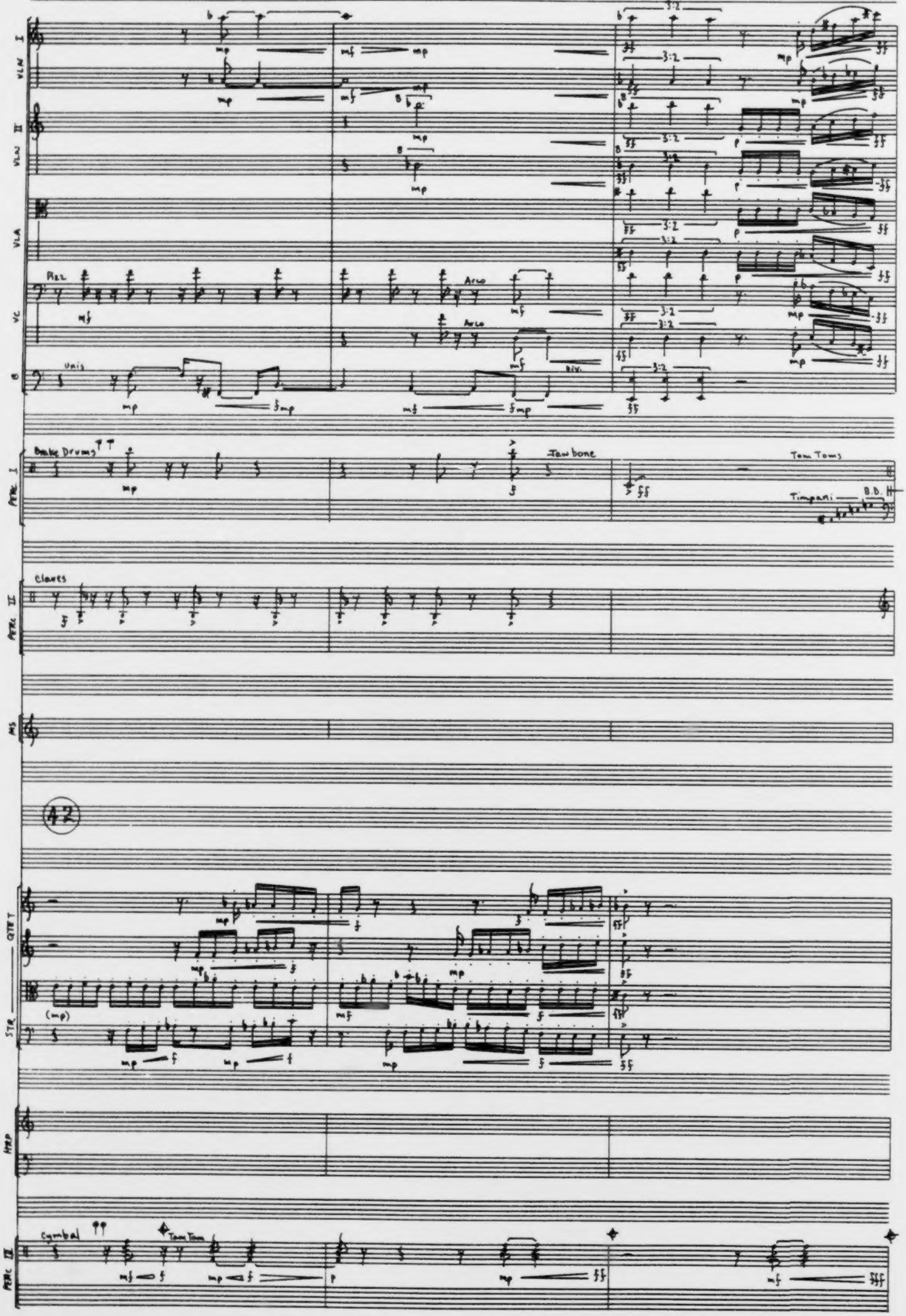

VLN I
(Pont.)
VLN II
Pizz.
Arco
VLA
Pont.
ord.
VC
B
subp
sfmp
sfp
ff
PERC. I
Tom Toms
Timpani
Bs Drm
PERC. II
Marimba
Cymbal
MS
17
3
2
3
4
3
2
QTET
STR
HRP
G♮
C
A♭
PERC. III

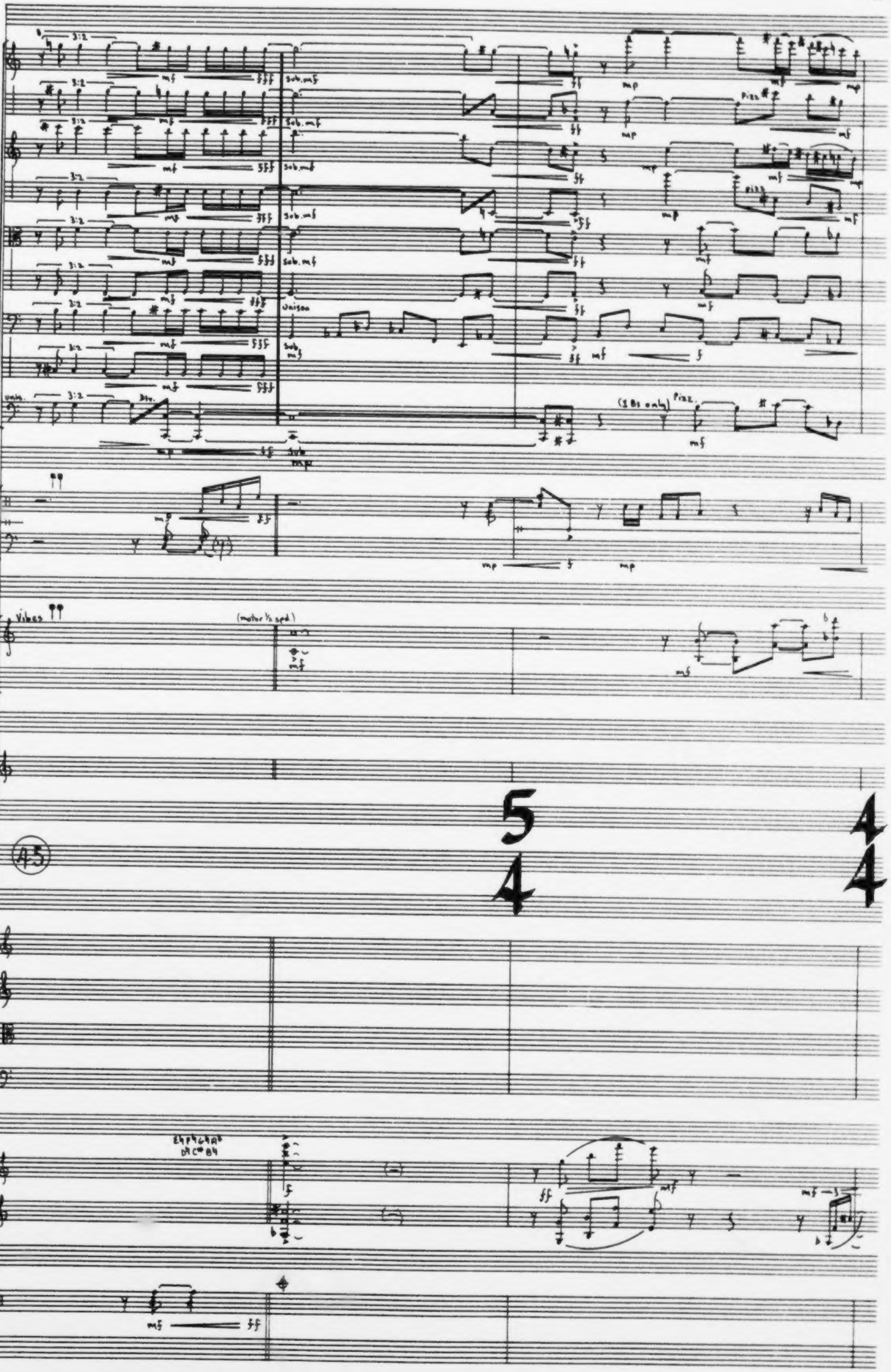

B
Accel.
♩=120
VLN I
VLN II
VLA
VC
B
PERC I
E♭→E♮, A♯→F
PERC II
MS
Accel.
22
3/4
4/4
5/4
4/4
STR
HRP
E♮F♮G♯A♮
D♮C♯B♭
D♮
PERC III

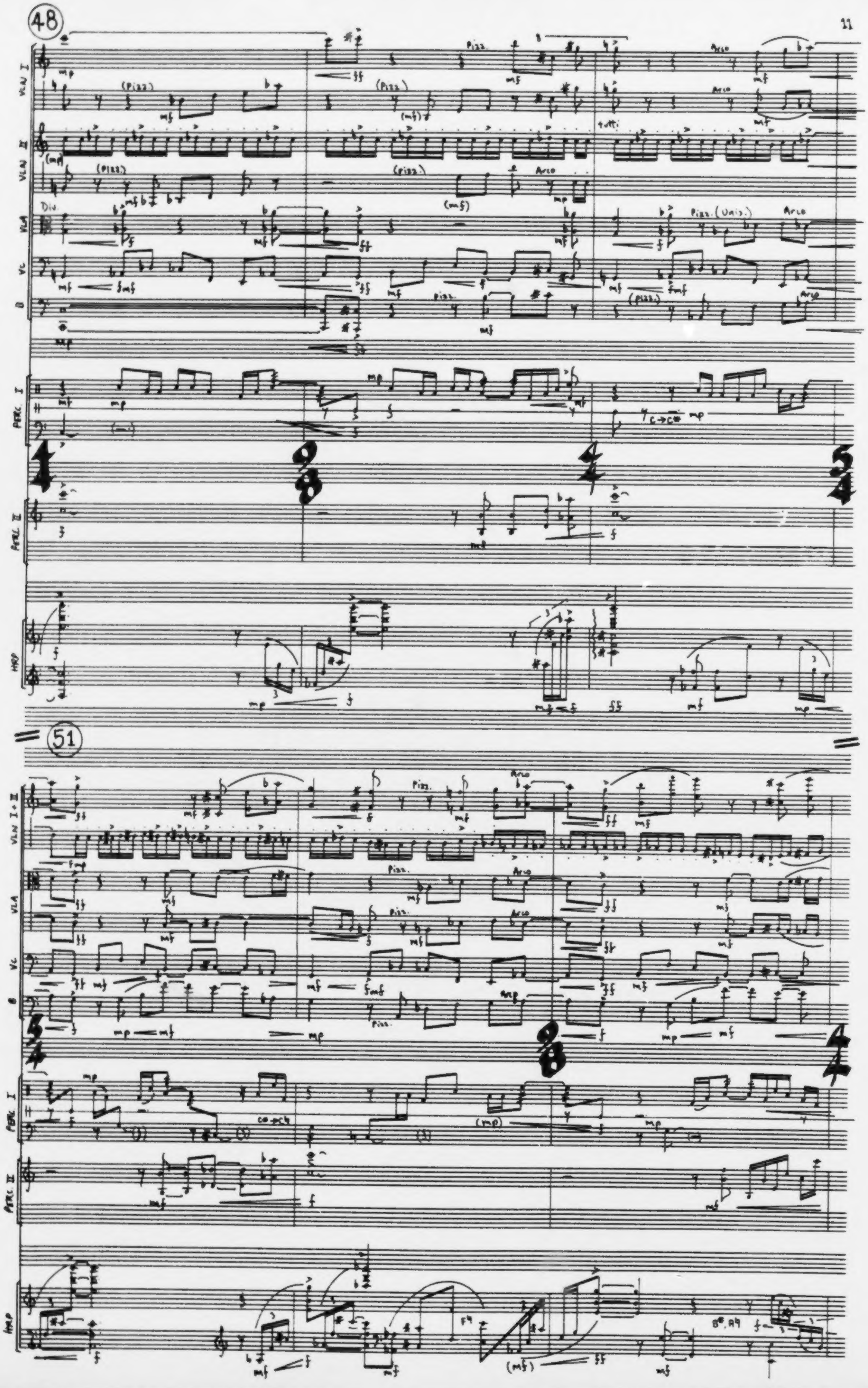

VLN I
VLN II
VLA
VC
B
PERC I
Vibes
PERC II
MS
QTET
STR
HRP
PERC. III
4/4
26
9/8
4/4
solo
mp
mf
p
pp
ppp
f
cresc.
3

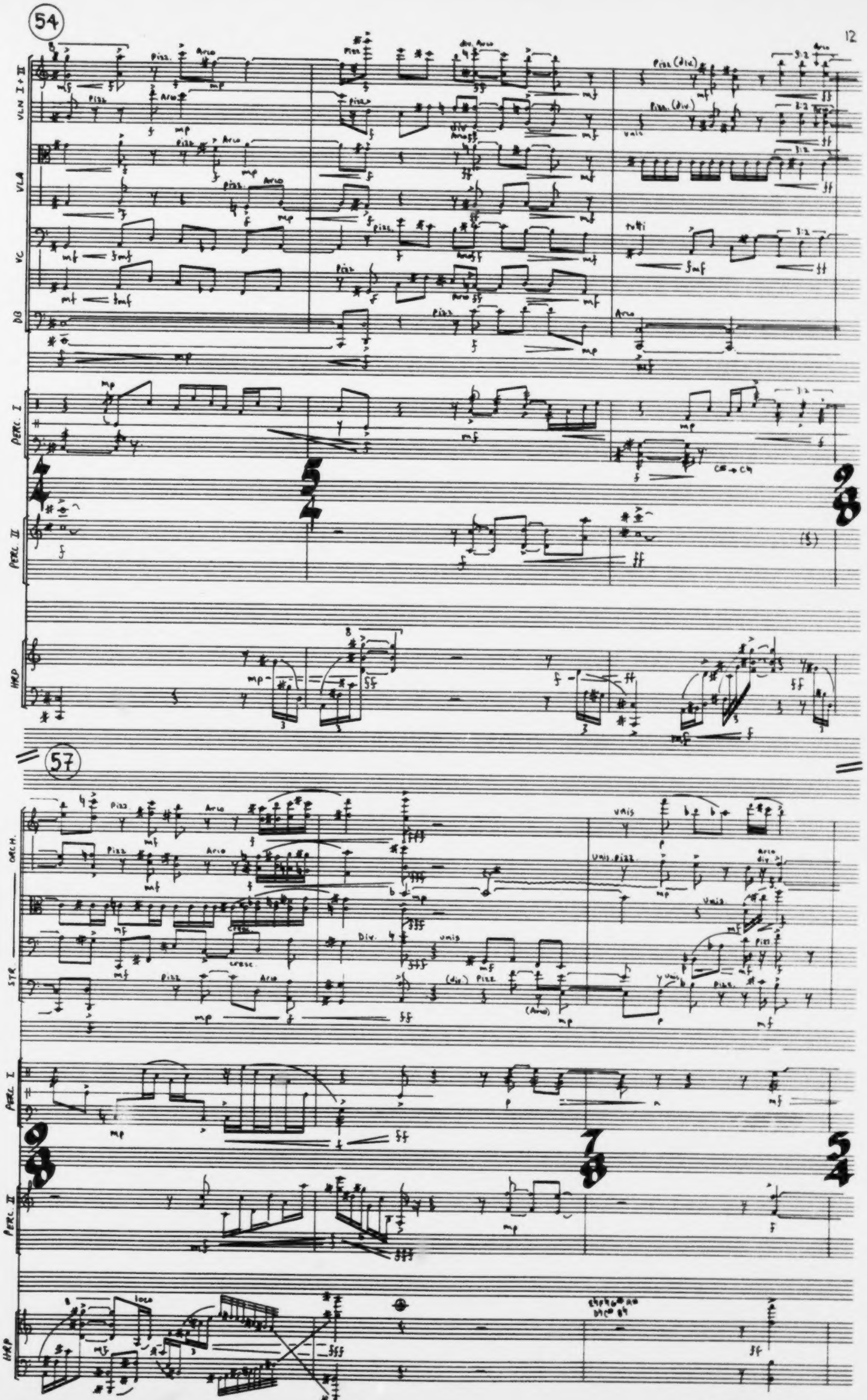

30
33
ORCH.
STR.
PERC. I
PERC. II
HRP
Pizz.
Div.
Arco
5/4
4/4
9/8
mp
mf
f
ff


36
ORCH.
STR.
PERC. I
PERC. II
HRP
(pizz.)
arco
(arco)
pizz.
(pizz.)
cresc.
(mp)
C
39
B
QTET
STR.
pizz.
Arco
sfzmp
HRP
(l.h.)
wood blocks
PERC. III

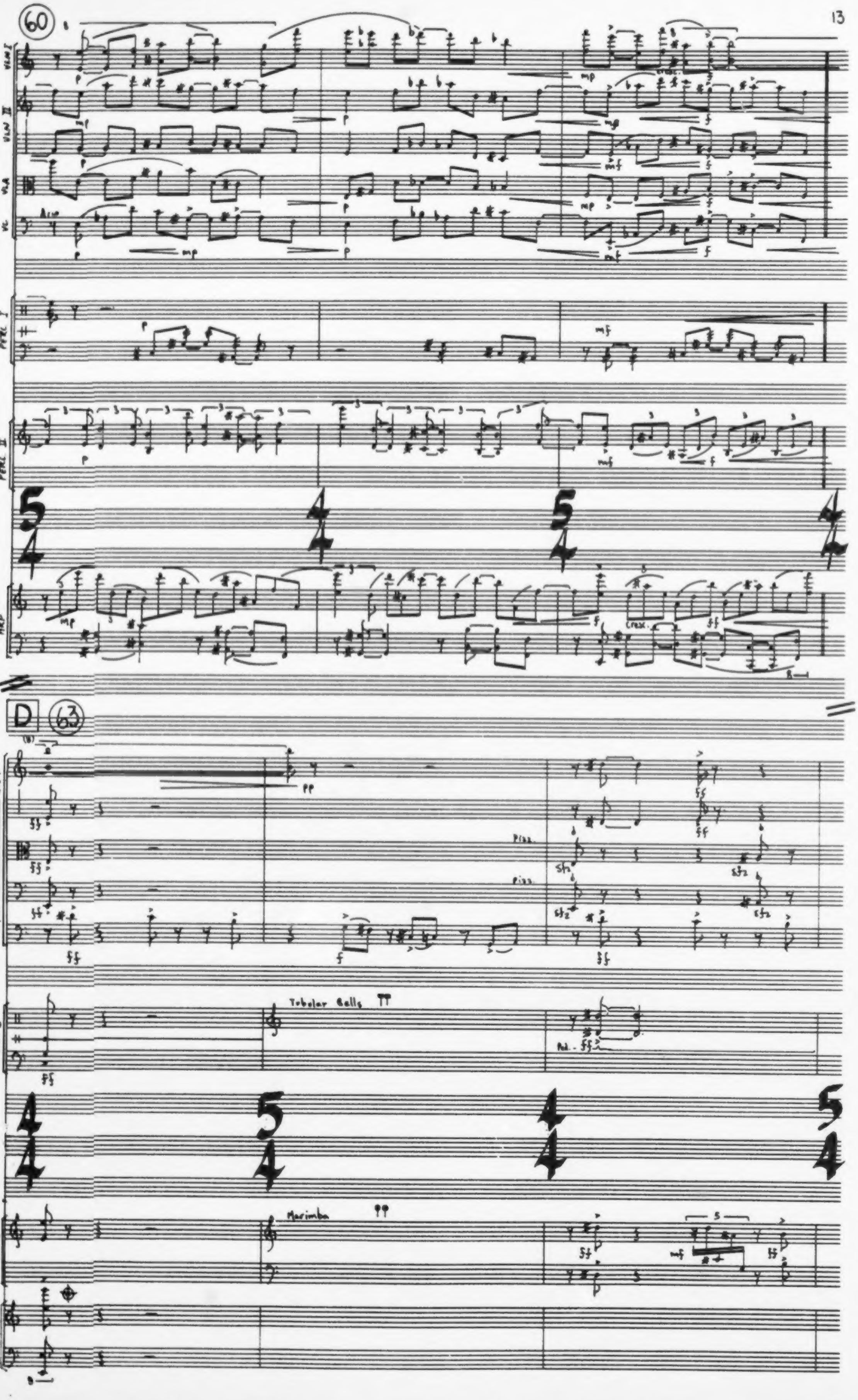

VLN I
VLN II
VLA
VC
B
Pizz
Arco
Unis
Div.
3:2
PERC I
Brake Drums
Jawbone
Tom Toms
Timpani
B.D.
PERC II
Claves
MS
42
QTET
STR
HRP
PERC III
Cymbal
Tom Tom

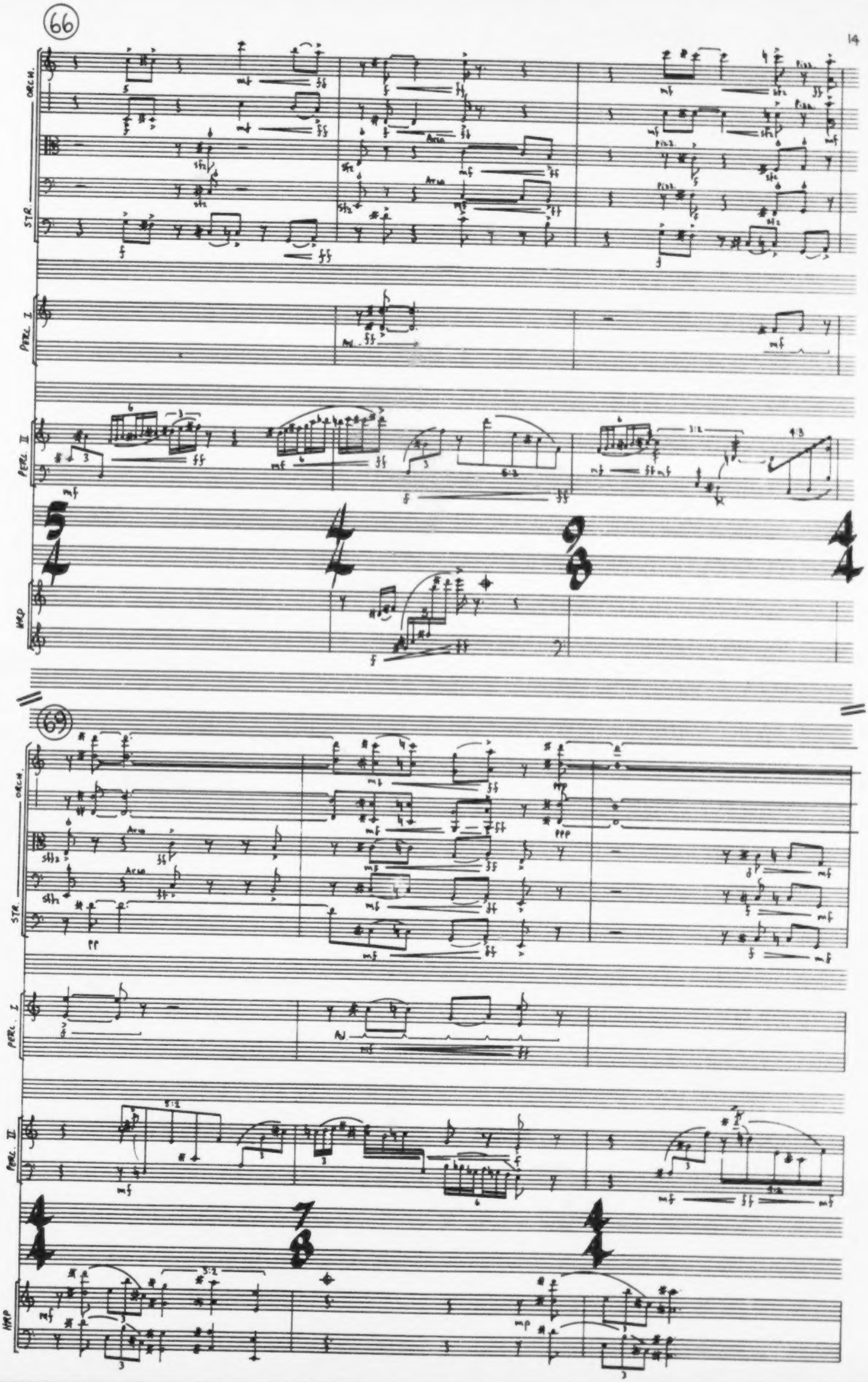

VLN I
VLN II
VLA
VC
B
PERC. I
PERC. II
Vibes
MG
45
5
4
4
4
QTET
STR.
HRP
PERC. III
3:2
sub. mf
Unison
Div.
Pizz.
(1Bs only)
(motor ½ spd)
E♭F♯G♭A♭
D♭C♯B♭
mf
fff
ff
mp
f
sub. mp

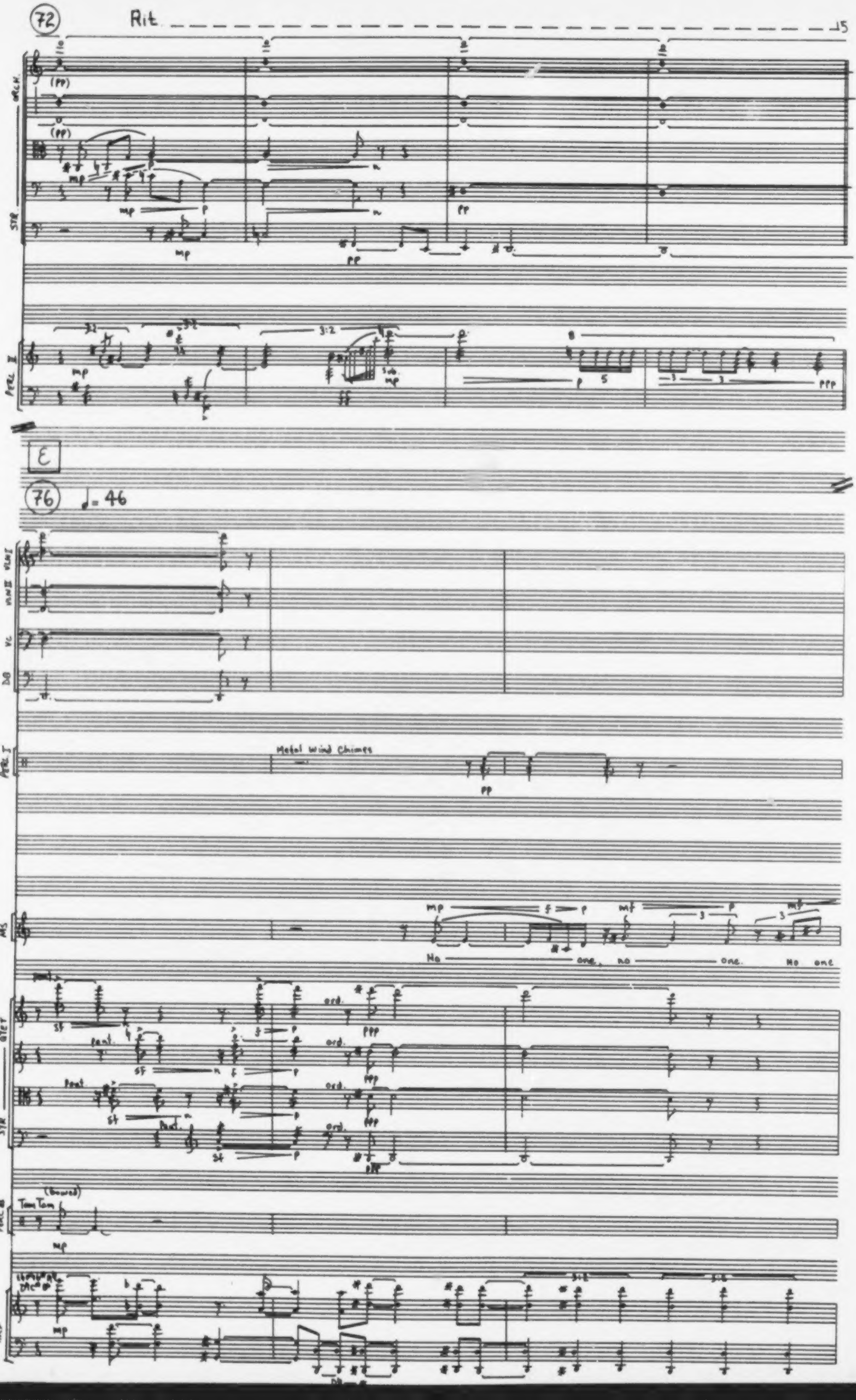

48
VLN I
VLN II
VLA
VC
B
PERC. I
PERC. II
HRP
(Pizz.)
Pizz.
Arco
tutti
Div.
Pizz. (Unis.)
C→C#
51
VLN I + II
B♮, A♮
F♮

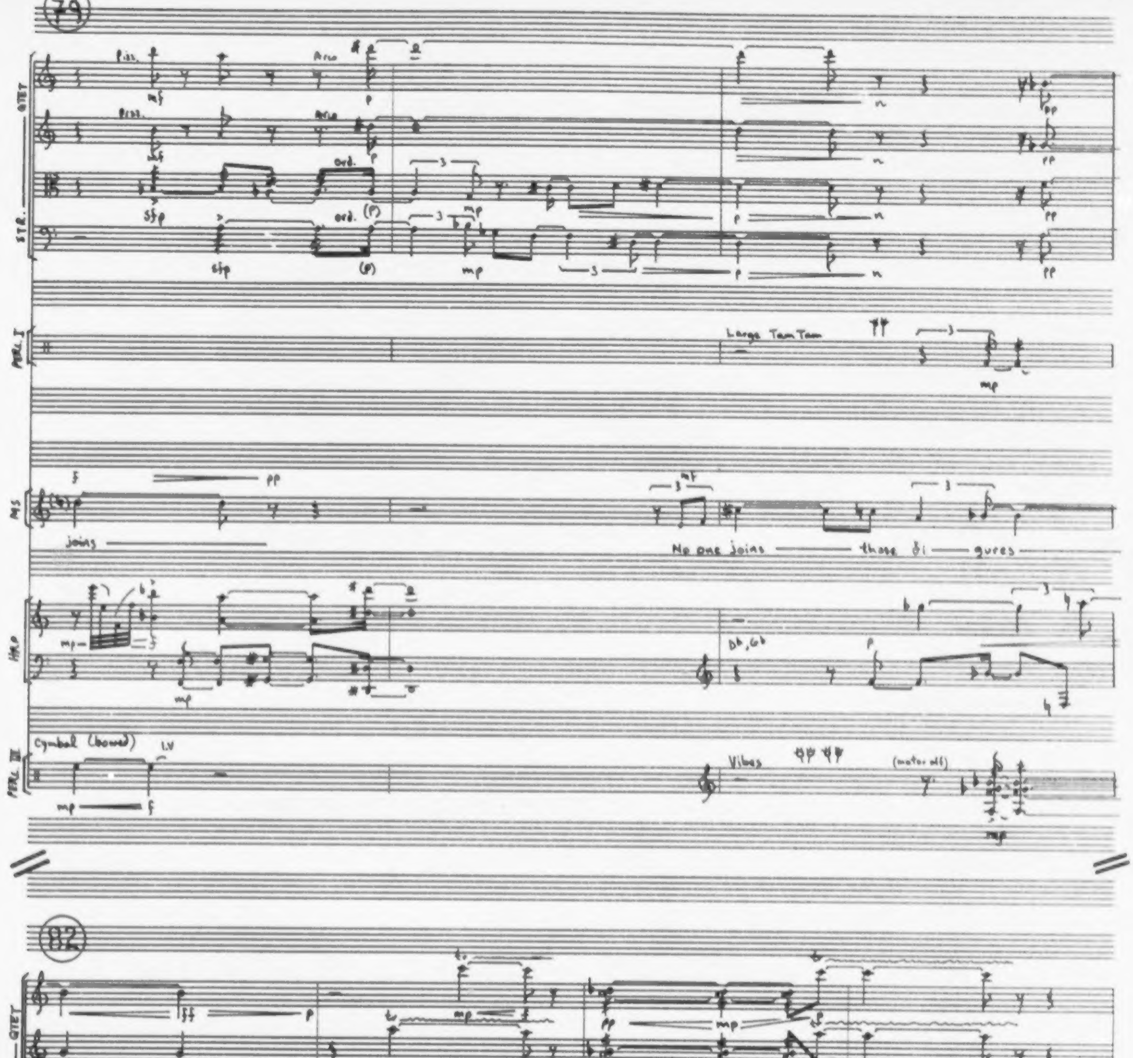

54
VLN I + II
VLA
VC
DB
PERC. I
PERC. II
HRP
Pizz.
Arco
Pizz. (div)
unis
tutti
div
CB → CH
57
ORCH.
STR
Div.
(Arco)
loco
crese.
cresc.
4
5
4
9
8
7
8
5
4

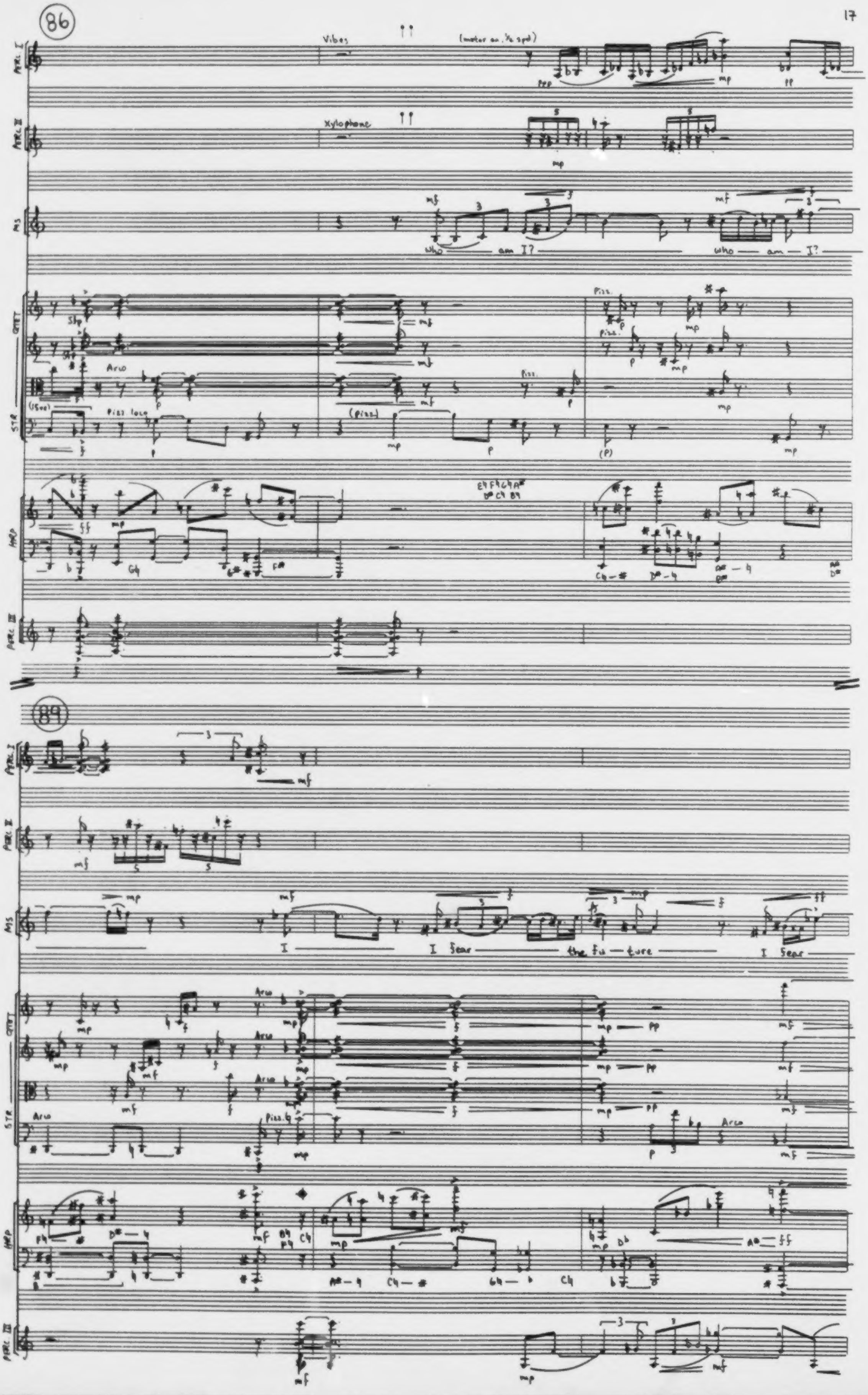
* half step trill

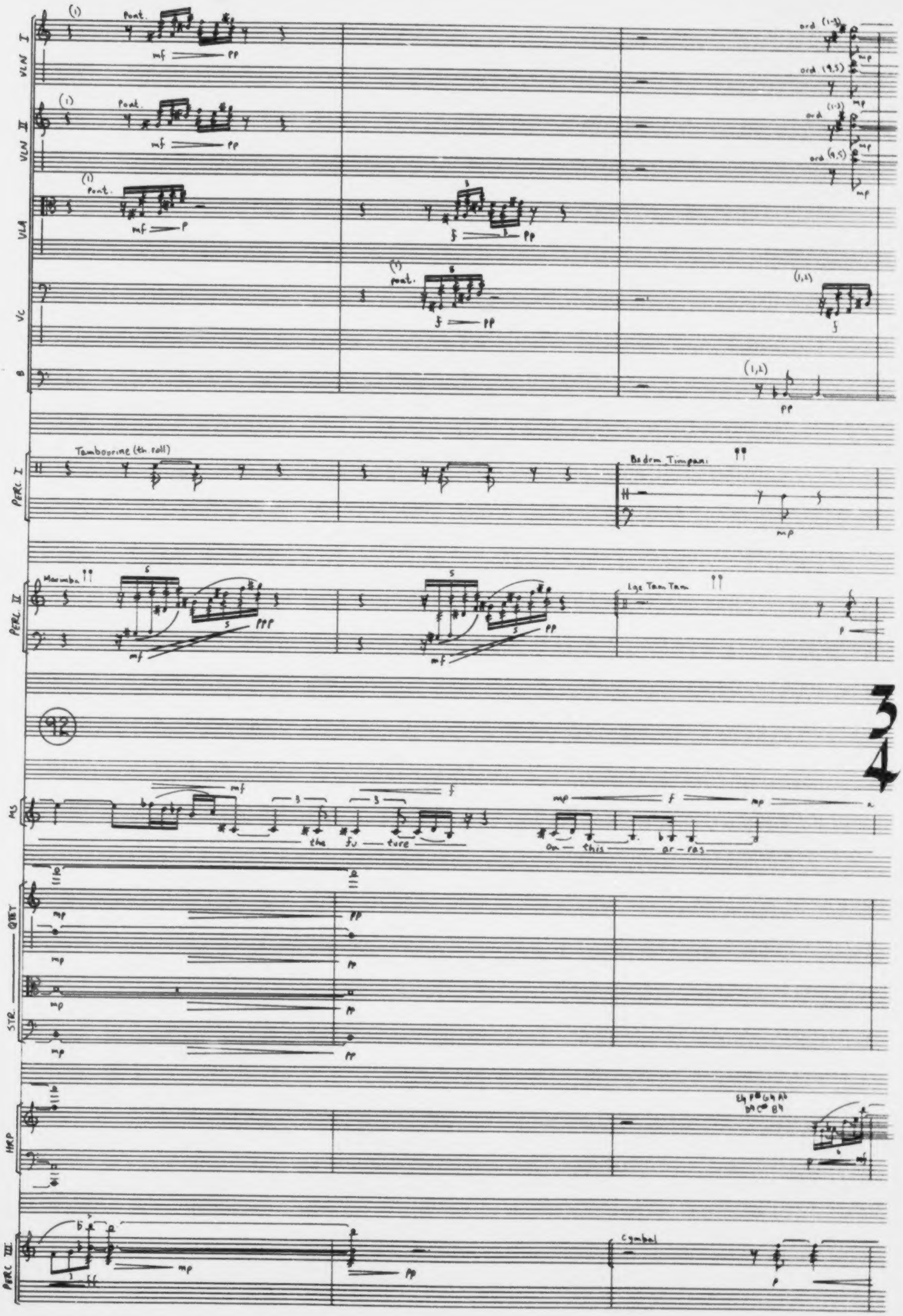

60
VLN I
VLN II
VLA
VC
Arco
mp
p
mf
cresc.
f
PERC I
PERC II
HRP
5/4
4/4
D
63
QTET
STR.
Pizz.
ff
sfz
pp
Tubular Bells
Marimba

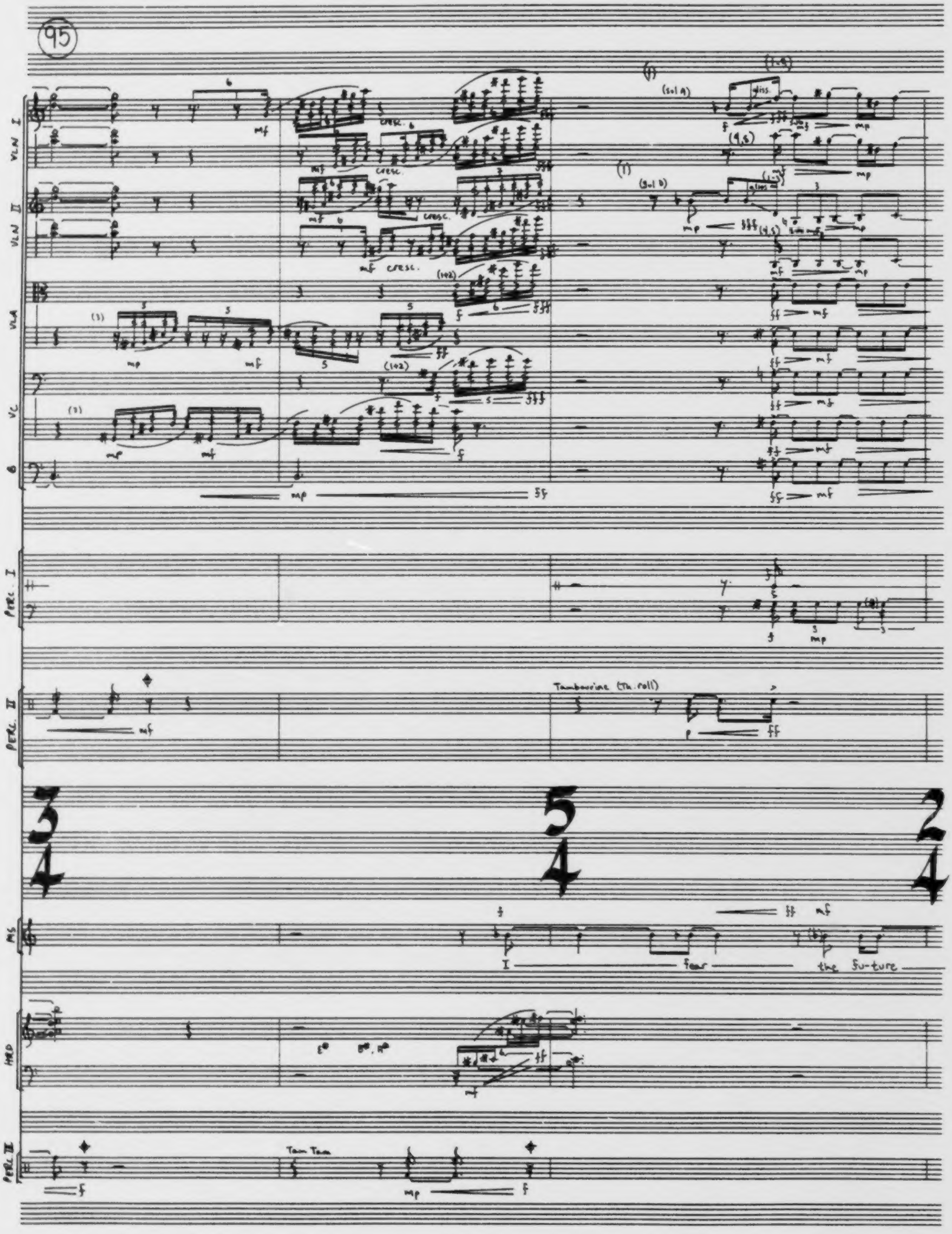

66
ORCH.
STR.
PERC. I
PERC. II
HRP
5/4
4/4
9/8
4/4
Arco
Pizz.
mf
ff
sfz
f
mp
pp
ppp
Al.
6
3
6:2
3:2
4:3
69
4/4
7/8
4/4
5:2

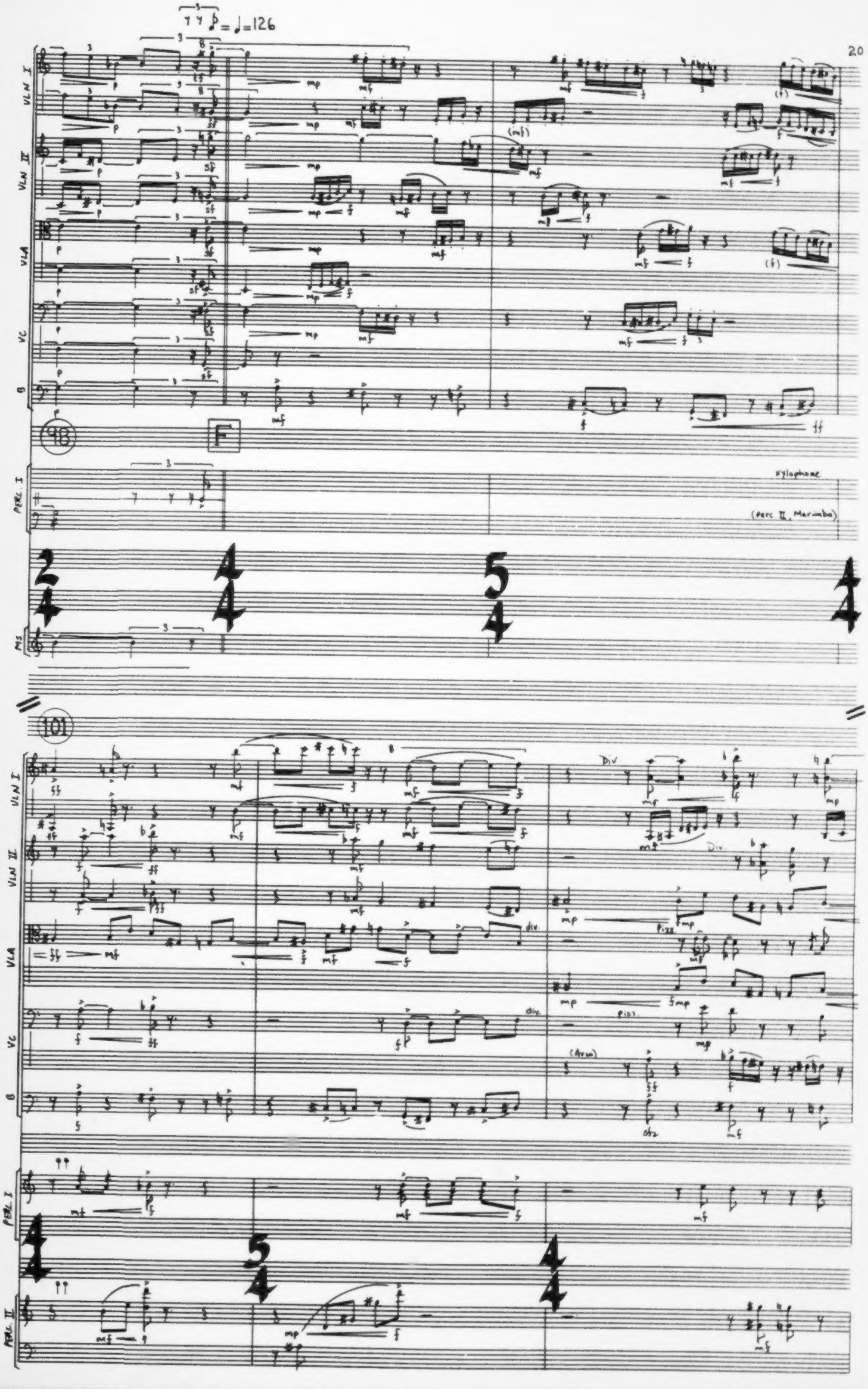

72
Rit.
5
ORCH.
(PP)
(PP)
STR
mp
p
n
pp
PERC II
3:2
sub. mp
5
3
ppp
E
76
♩= 46
VLN I
VLN II
VC
DB
PERC I
Metal Wind Chimes
MS
mf
f
No one, no one. No one
QTET
STR
Pont.
ord.
sf
ppp
PERC III
Tam Tam
(bowed)
HRD
3:2

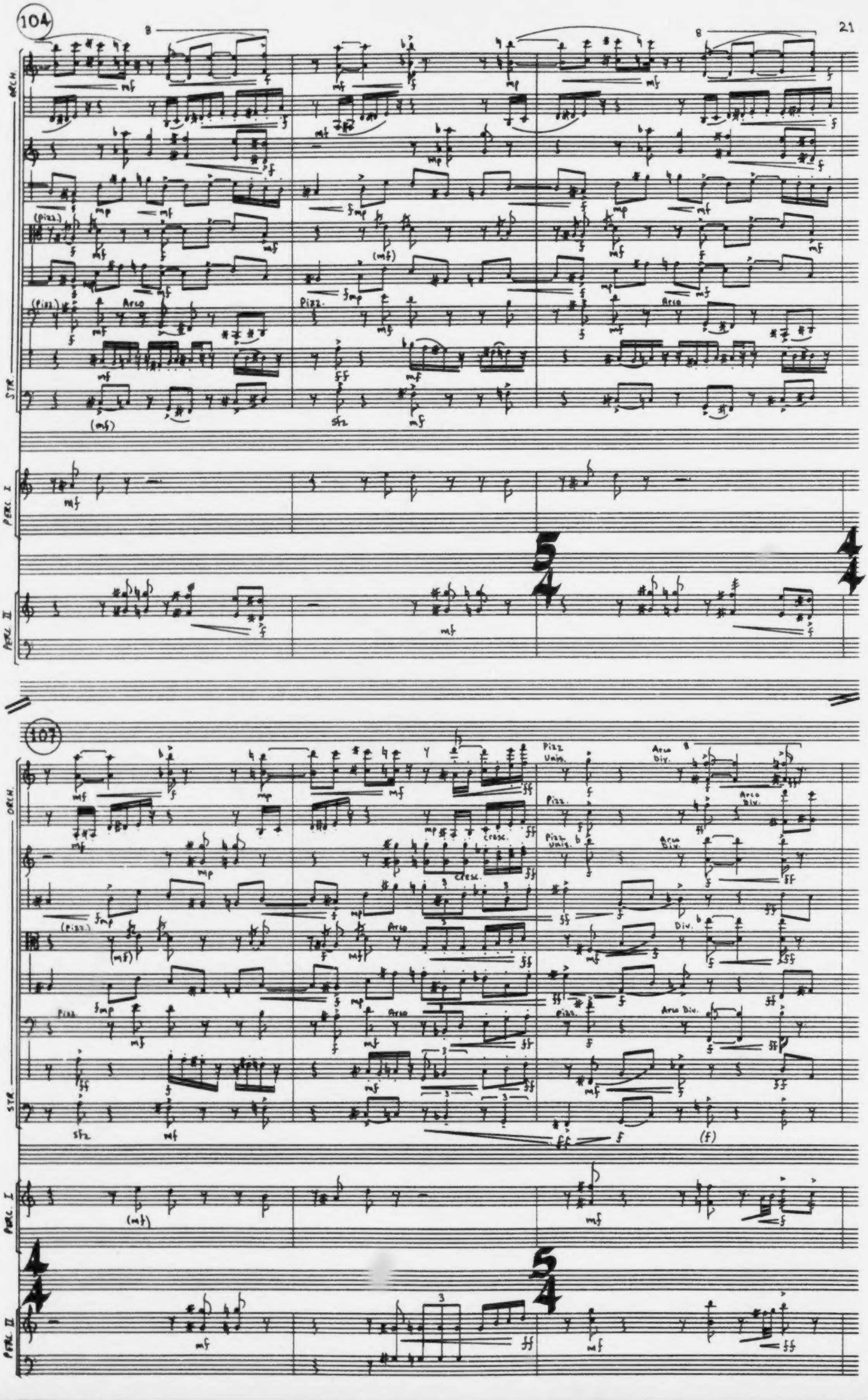

79
QTET
STR.
Pizz.
Arco
ord.
mf
sfp
(p)
mp
p
n
pp
f
PERC. I
Large Tam Tam
M.S.
joins
No one joins those fi gures
HARP
Db, Gb
PERC. III
Cymbal (bowed)
LV
Vibes
(motor off)
82
ff
Pizz.
(Pizz.)
cresc.
Cb
Db
Cb – #
C#
PERC. III

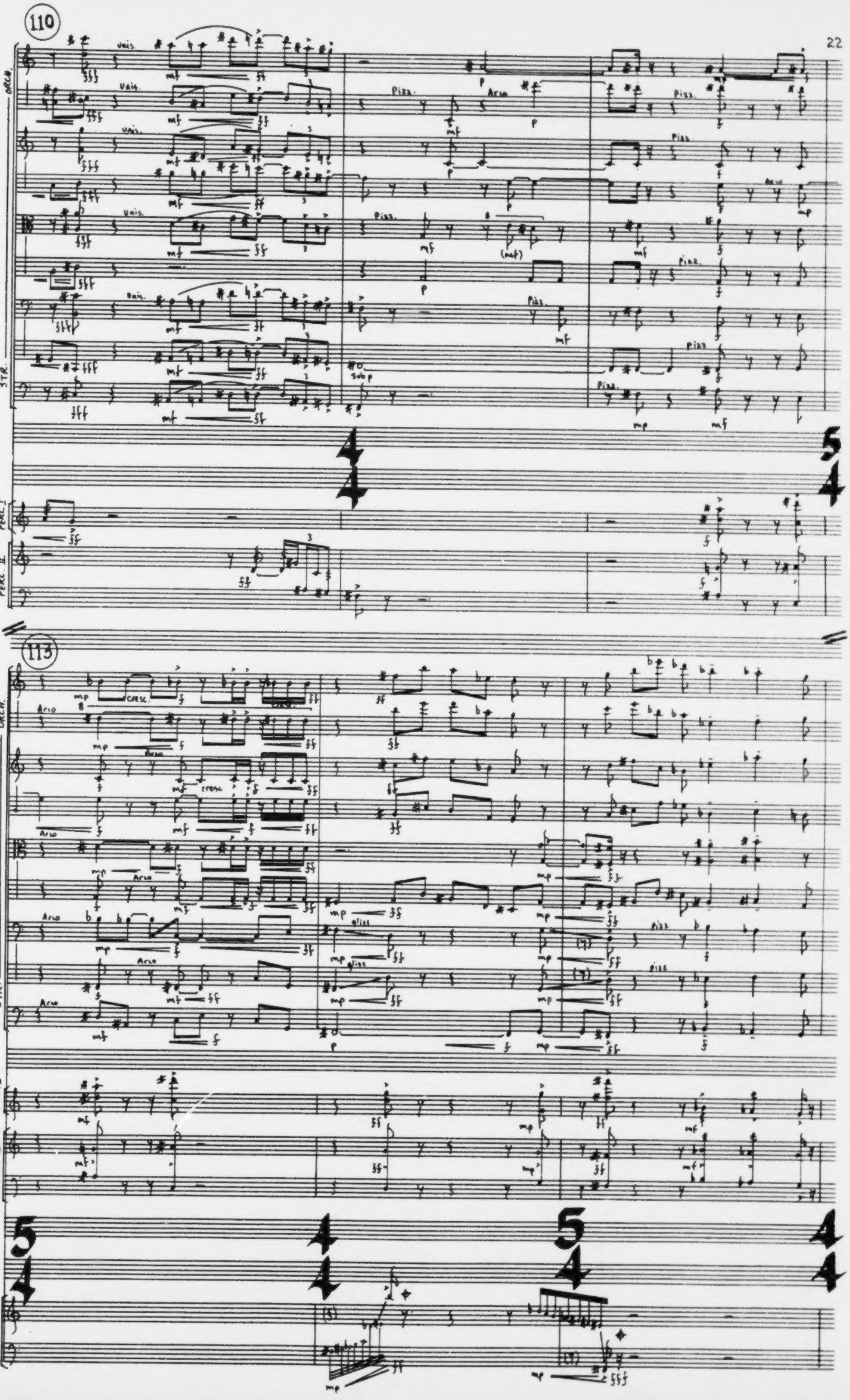

86
Perc. I
Vibes
(motor on, ½ spd)
Perc. II
Xylophone
MS
who — am I? — who — am I?
Qnt
Str
Sfp
Arco
Pizz.
(15va)
Pizz loco
(pizz)
E♮ F♮ G♮ A♯
D♯ C♮ B♮
Harp
C♮
F♯
C♮ — ♯
D♯ — ♮
Perc. III
89
I — I fear — the fu - ture — I fear
A♯ — ♮
C♮ — ♯
G♮ — ♭
D♭
A♯ — ff
pp mp mf ff

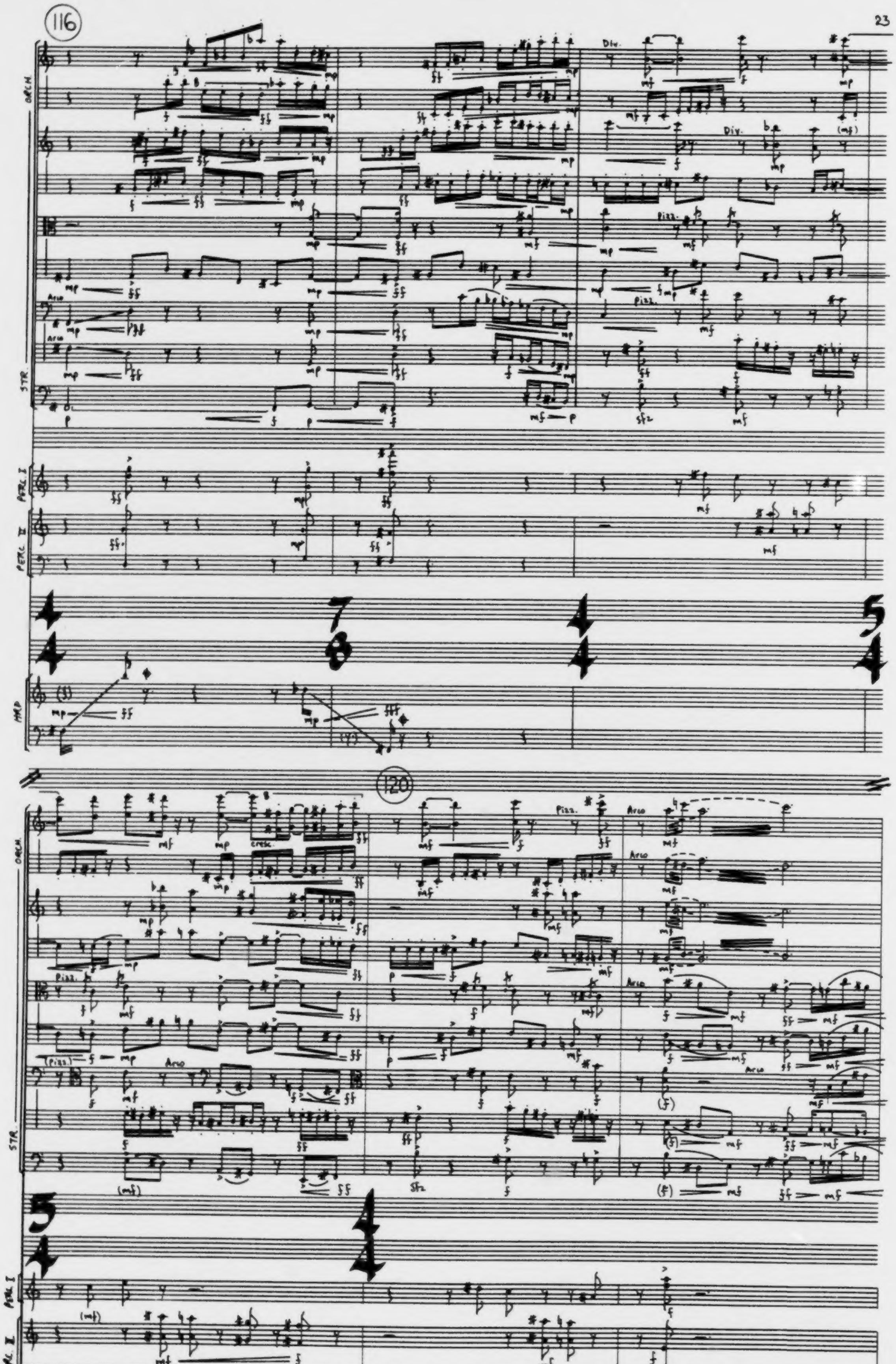

VLN I
VLN II
VLA
VC
B
PERC. I
PERC. II
MS
STR. QTET
HRP
PERC III
Pont.
ord (1-3)
ord (4,5)
Tambourine (th. roll)
Bs drm Timpani
Marimba
Lge Tam Tam
Cymbal
92
3
4
the fu - ture
on this or - ras

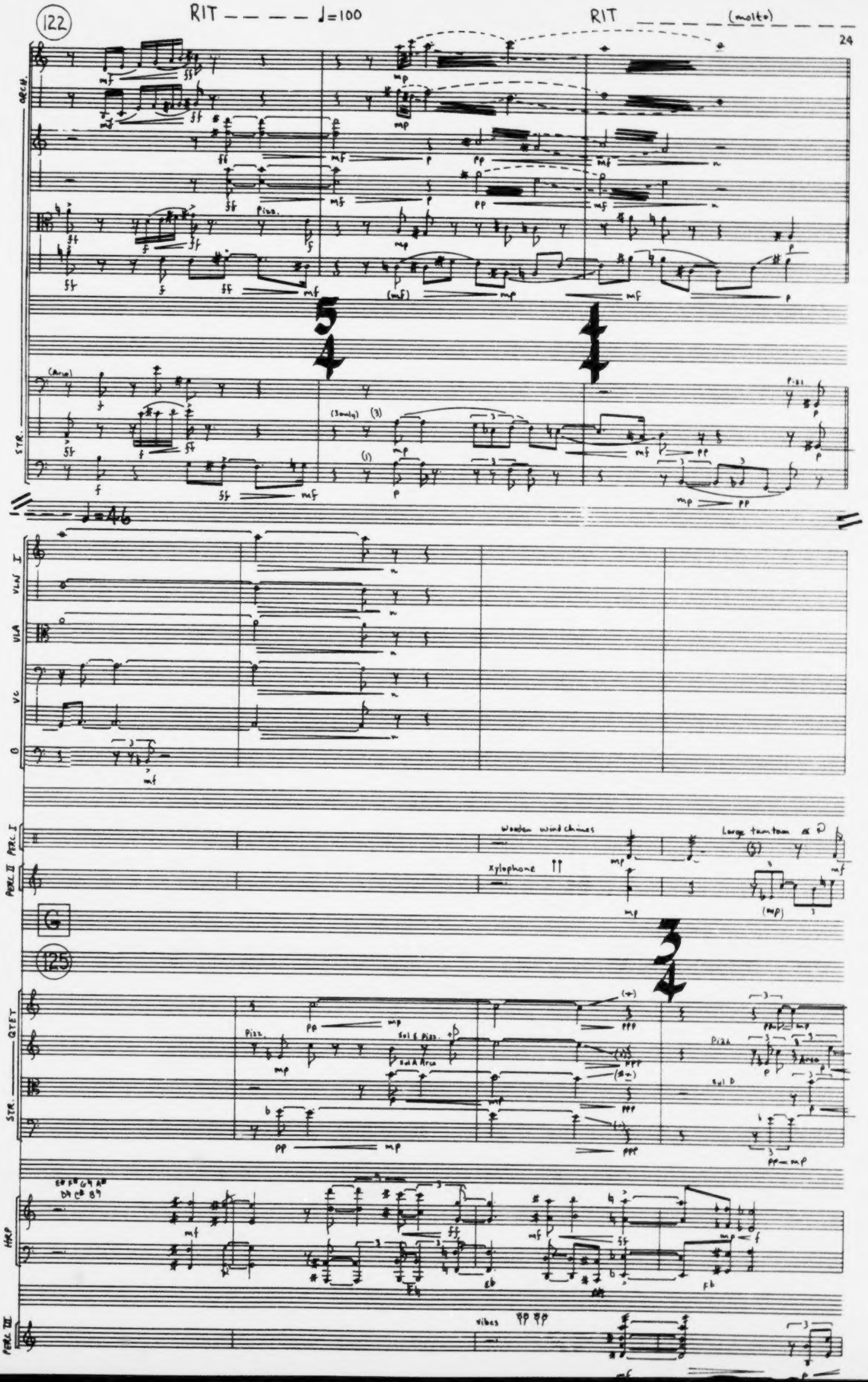

95
VLN I
VLN II
VLA
VC
B
PERC. I
PERC. II
MS
HRD
PERC. III
3/4
5/4
2/4
(sul A)
(sul D)
gliss.
cresc.
mp
mf
f
ff
fff
Tambourine (th. roll)
Tam Tam
I fear the fu-ture

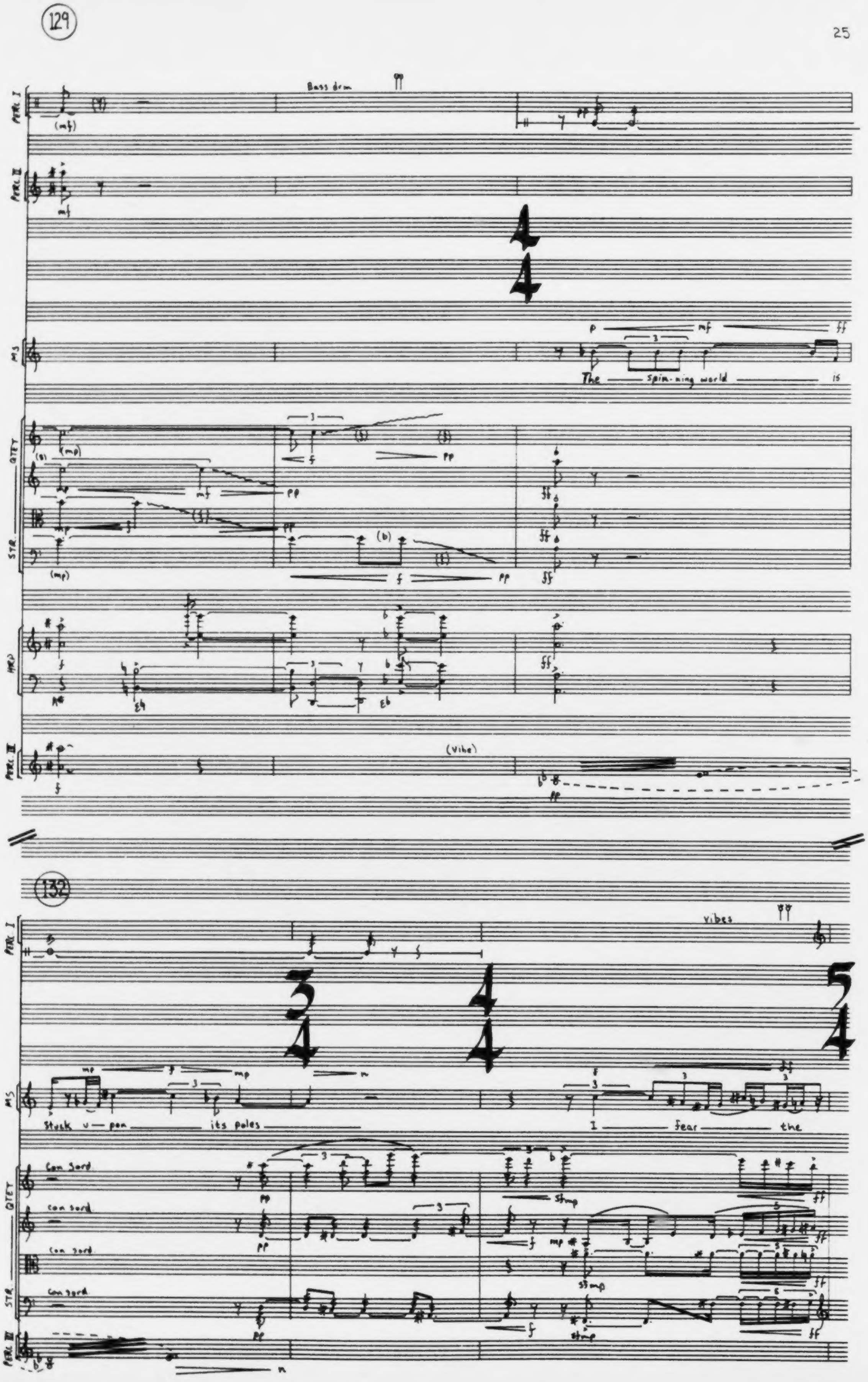

♩=126
VLN I
VLN II
VLA
VC
B
98
F
PERC. I
Xylophone
(Perc II, Marimba)
2/4
4/4
5/4
4/4
MS
101
Div.
div.
Pizz.
(Arco)
PERC. I
4/4
5/4
4/4
PERC. II

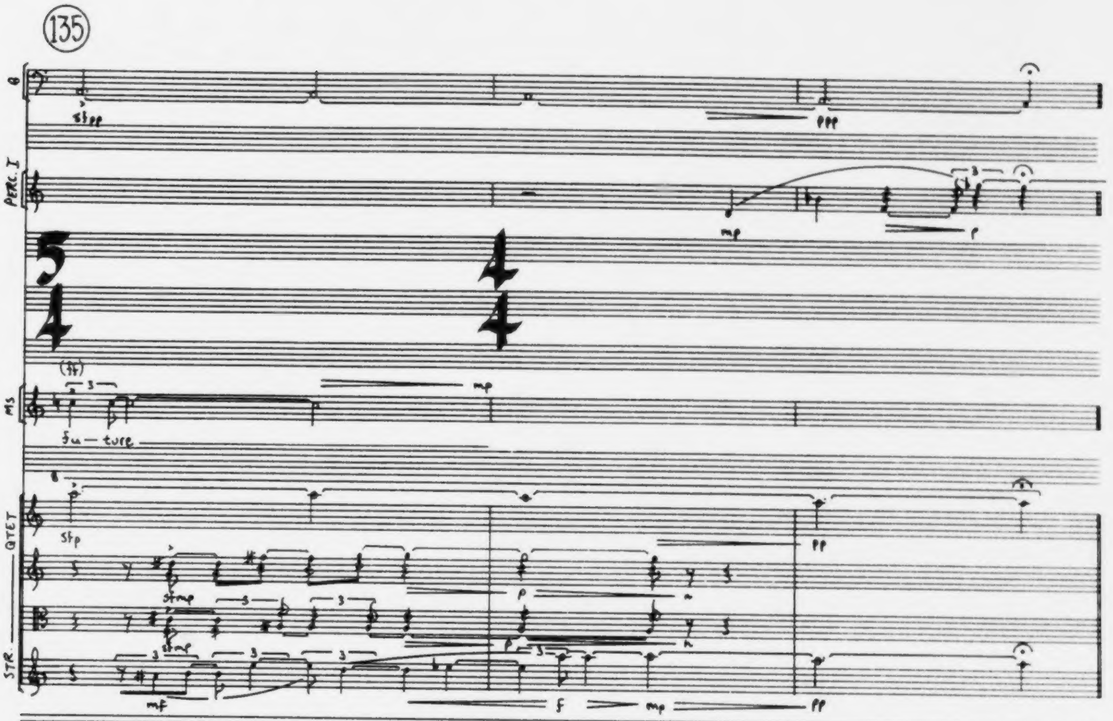

104
ORCH.
STR.
PERC. I
PERC. II
(pizz.)
Arco
Pizz.
5
4
4
4
107
Pizz Unis.
Arco Div.
Pizz.
Arco Div.
Div.
cresc.
mf
mp
f
ff
fmp
sfz
(mf)
(f)


110
ORCH.
STR.
PERC. I
PERC. II
divis.
Pizz.
Arco
sub p
113
cresc.
gliss
HARP


116
ORCH.
STR.
PERC. I
PERC. II
HARP
Div.
Pizz.
Arco
mp
ff
mf
sfz
f
p
cresc.
120

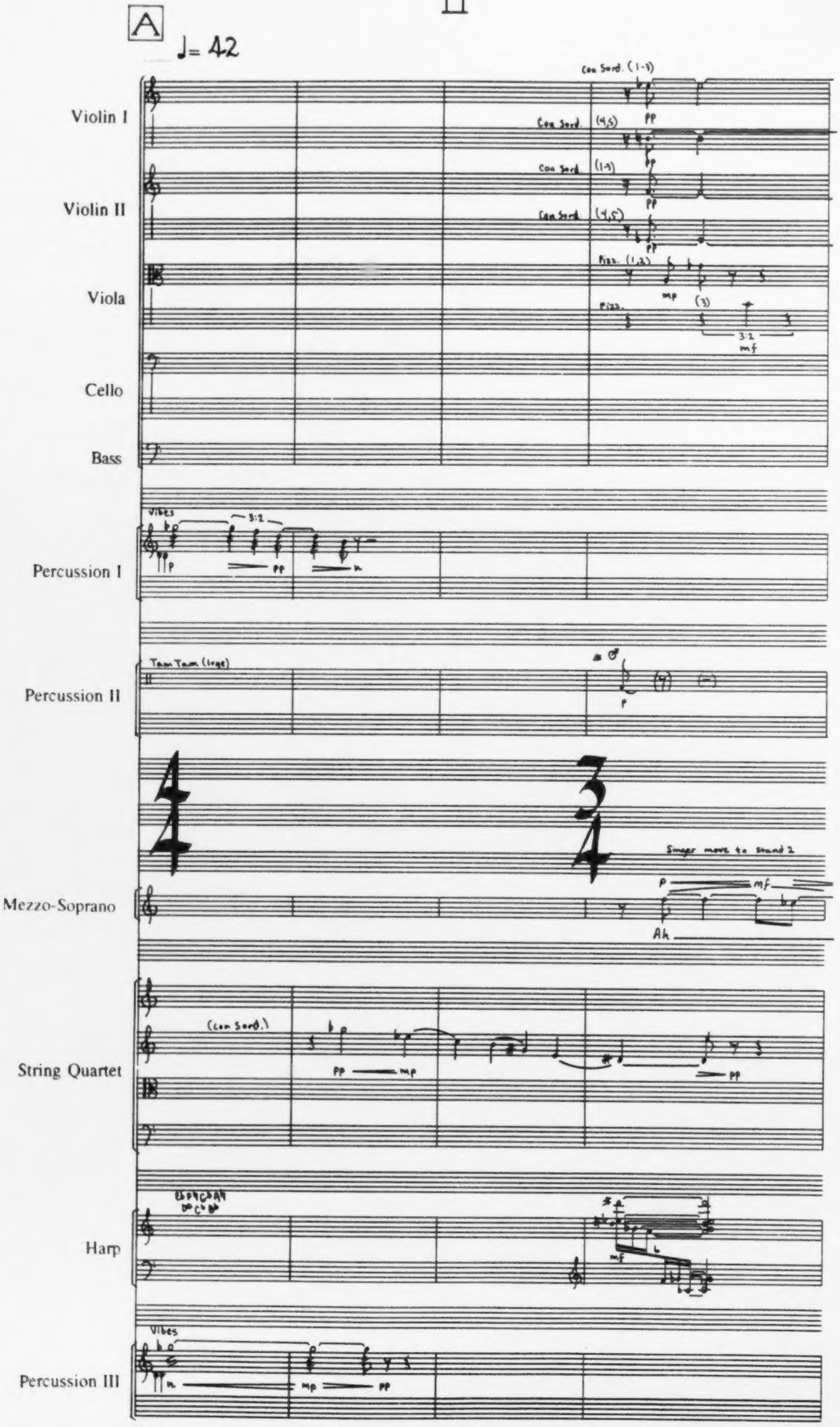

122
RIT — — — — ♩=100
RIT — — — (molto) — — —
ORCH.
Pizz.
5
4
4
4
(Arco)
(3only)
(3)
(1)
Pizz.
STR.
— — — ♩=46
VLNS I
VLA
VC
D
PERC. I
PERC. II
Wooden wind chimes
Xylophone
Large tam tam
G
125
3
4
QTET
STR.
Pizz.
Sol & Pizz.
Sol A Arco
Pizz.
sul D
Arco
HRP
vibes
PERC. III


129
Perc. I
Bass drum
(mf)
Perc. II
mf
MS
p
mf
ff
The spin-ning world is
Qtet
Str.
(mp)
f
pp
Hp
E♮
E♭
ff
Perc. III
(vibe)
132
vibes
Stuck u-pon its poles
I fear the
con sord
mp
Sub mp
ff

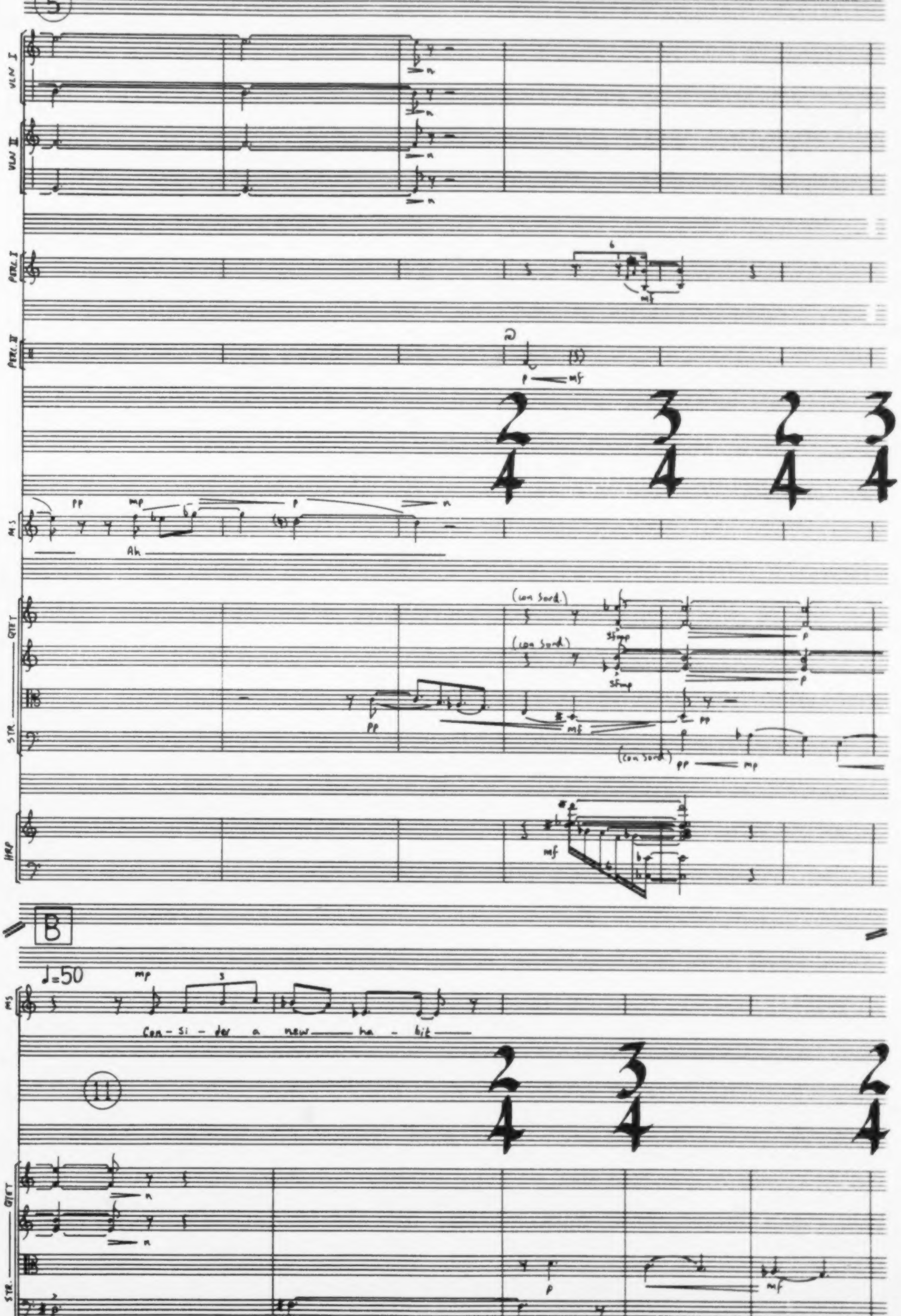

135
B
PERC. I
MS
fu — ture
QTET
STR.

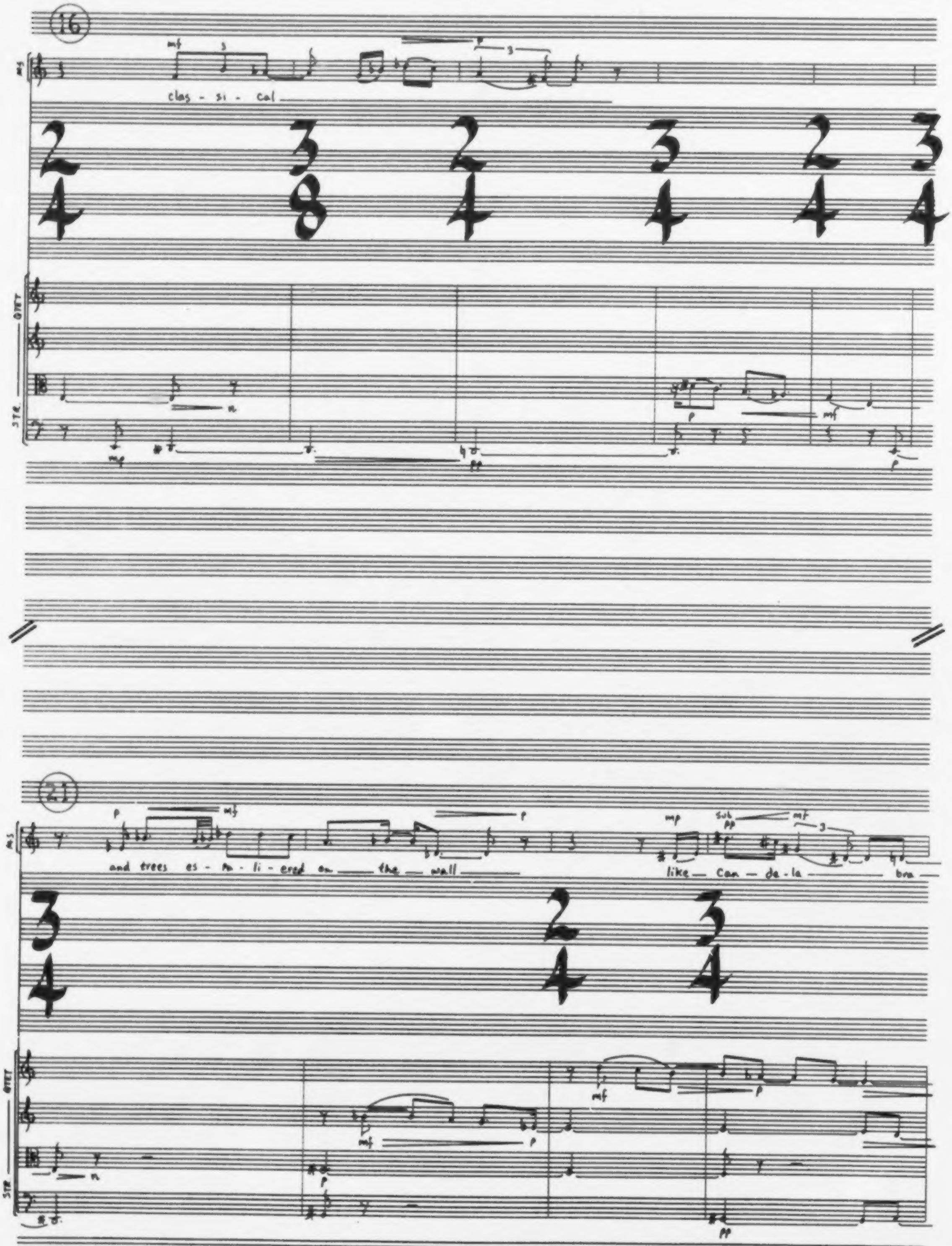
attacca

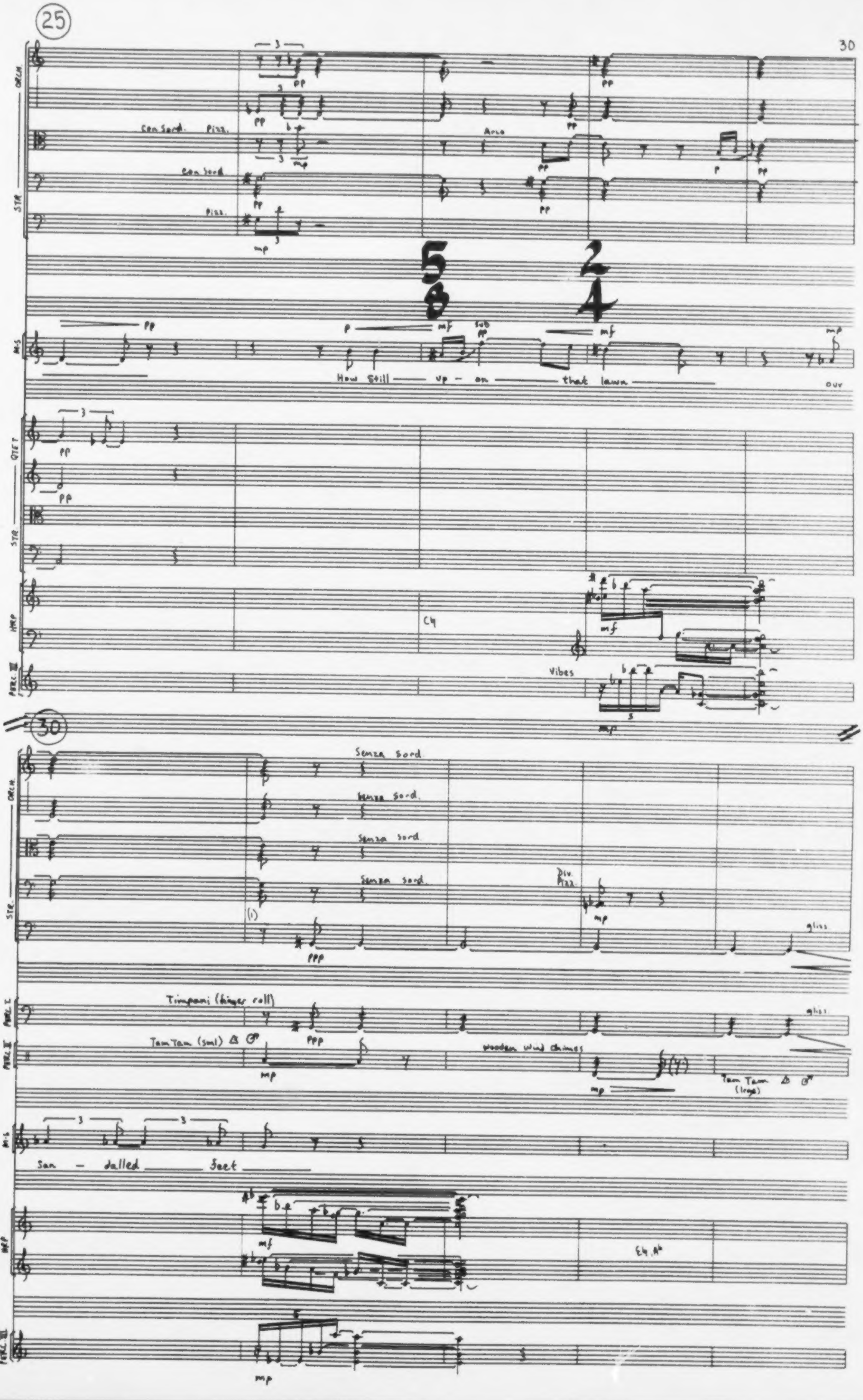
II

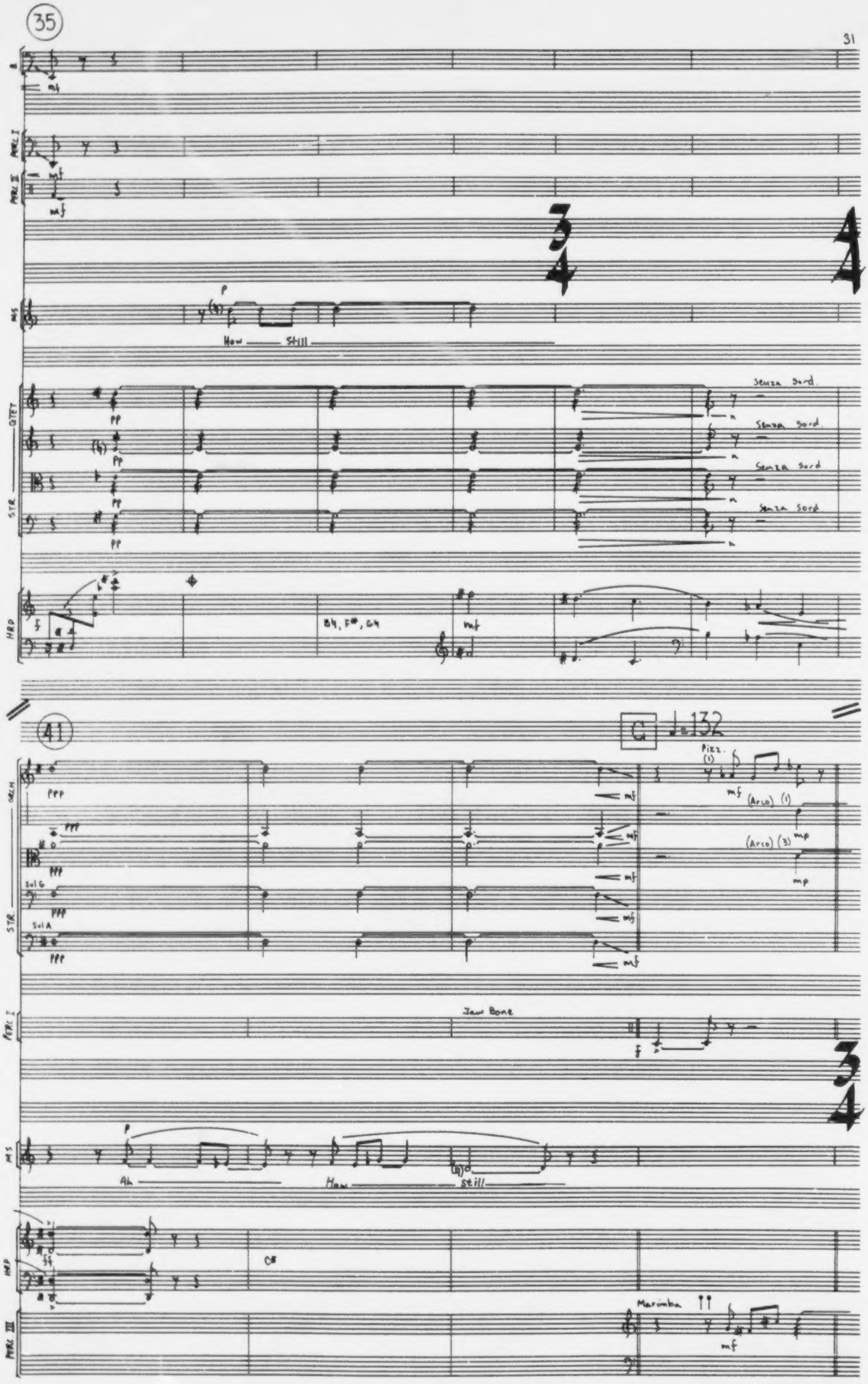


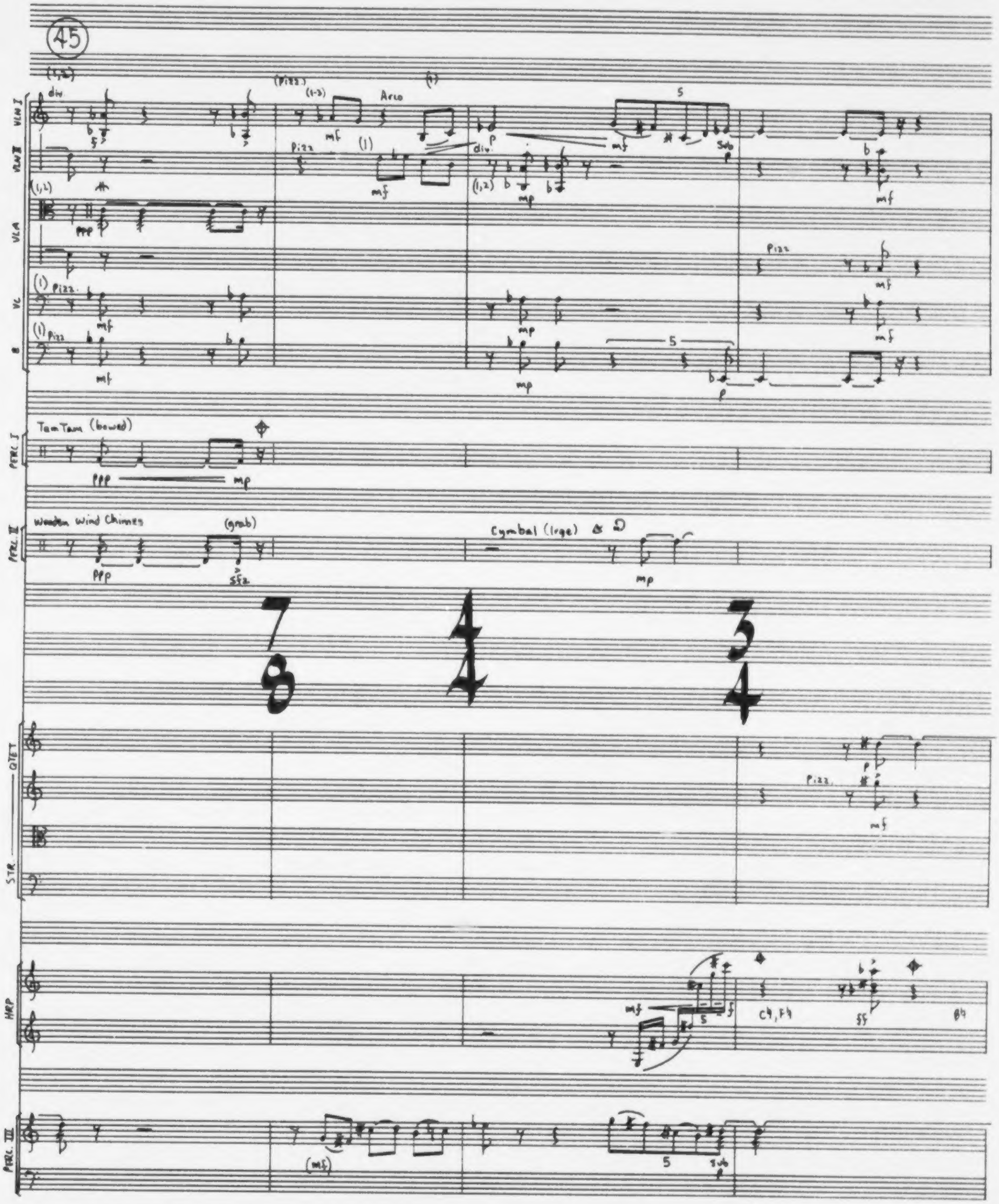
A
♩= 42
Violin I
Con Sord. (1-3)
pp
Con Sord. (4,5)
pp
Violin II
Con Sord. (1-3)
pp
Con Sord. (4,5)
pp
Viola
Pizz. (1,2)
mp
Pizz.
(3)
3:2
mf
Cello
Bass
Percussion I
Vibes
3:2
p
pp
n
Percussion II
Tam Tam (lrge)
p
4/4
3/4
Mezzo-Soprano
Singer move to stand 2
p
mf
Ah
String Quartet
(con sord.)
pp
mp
pp
Harp
mf
Percussion III
Vibes
n
mp
pp

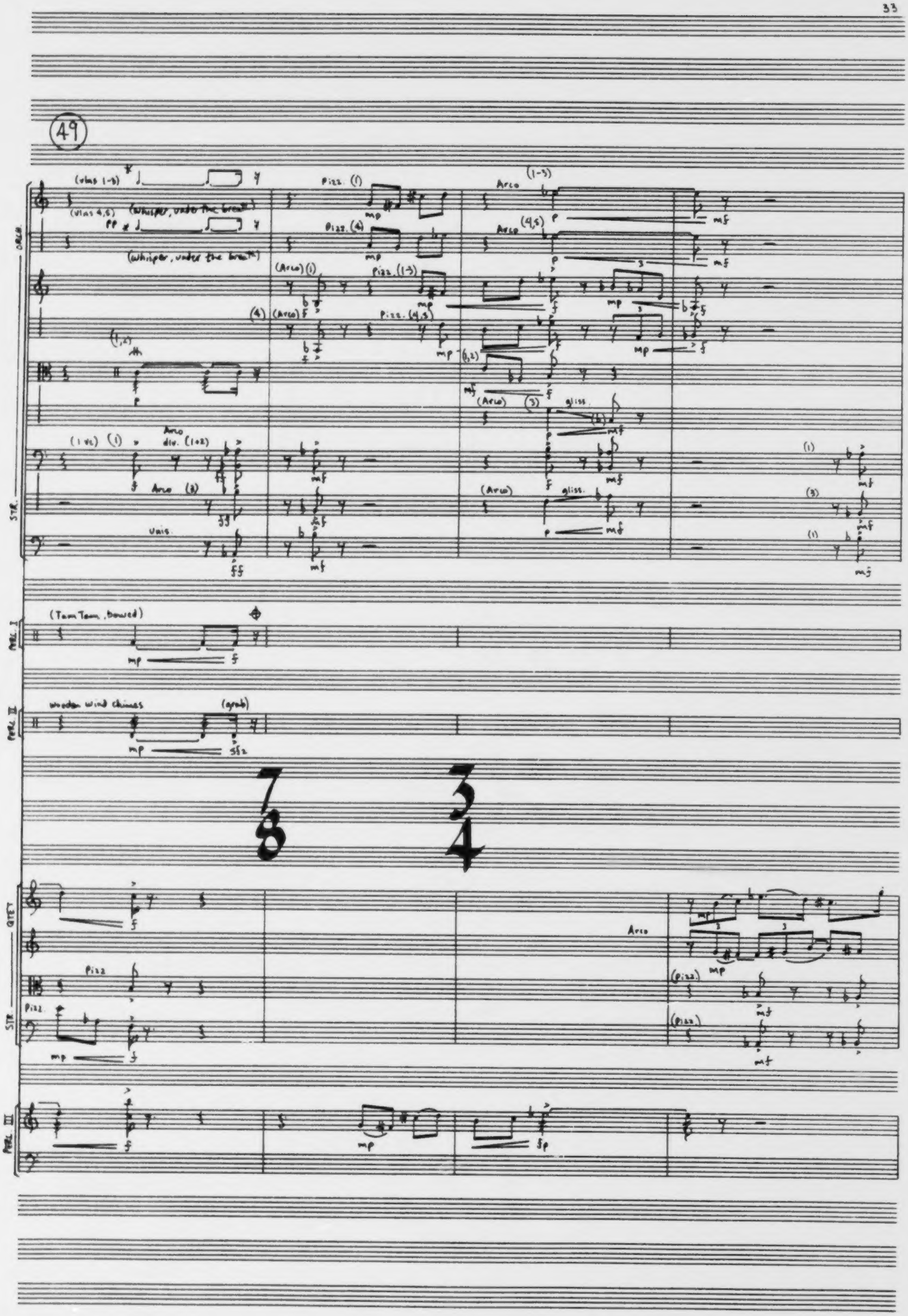

5
VLN I
VLN II
PERC I
PERC II
M.S
QTET
STR.
HRP
pp
mp
p
n
Ah
6
mf
(con sord.)
sfmp
(con sord.)
pp
B
♩=50
Con- si- der a new ha - bit
11
fp


16
M.S.
mf
3
clas - si - cal
2/4
3/8
2/4
3/4
2/4
3/4
QTET
STR.
n
mf
pp
p
mf
p
21
p
mf
p
mp
sub. pp
mf
3
and trees es - pa - li - ered on the wall
like Can - de - la - bra
3/4
2/4
3/4
mf
p
mf
n
p
p
pp

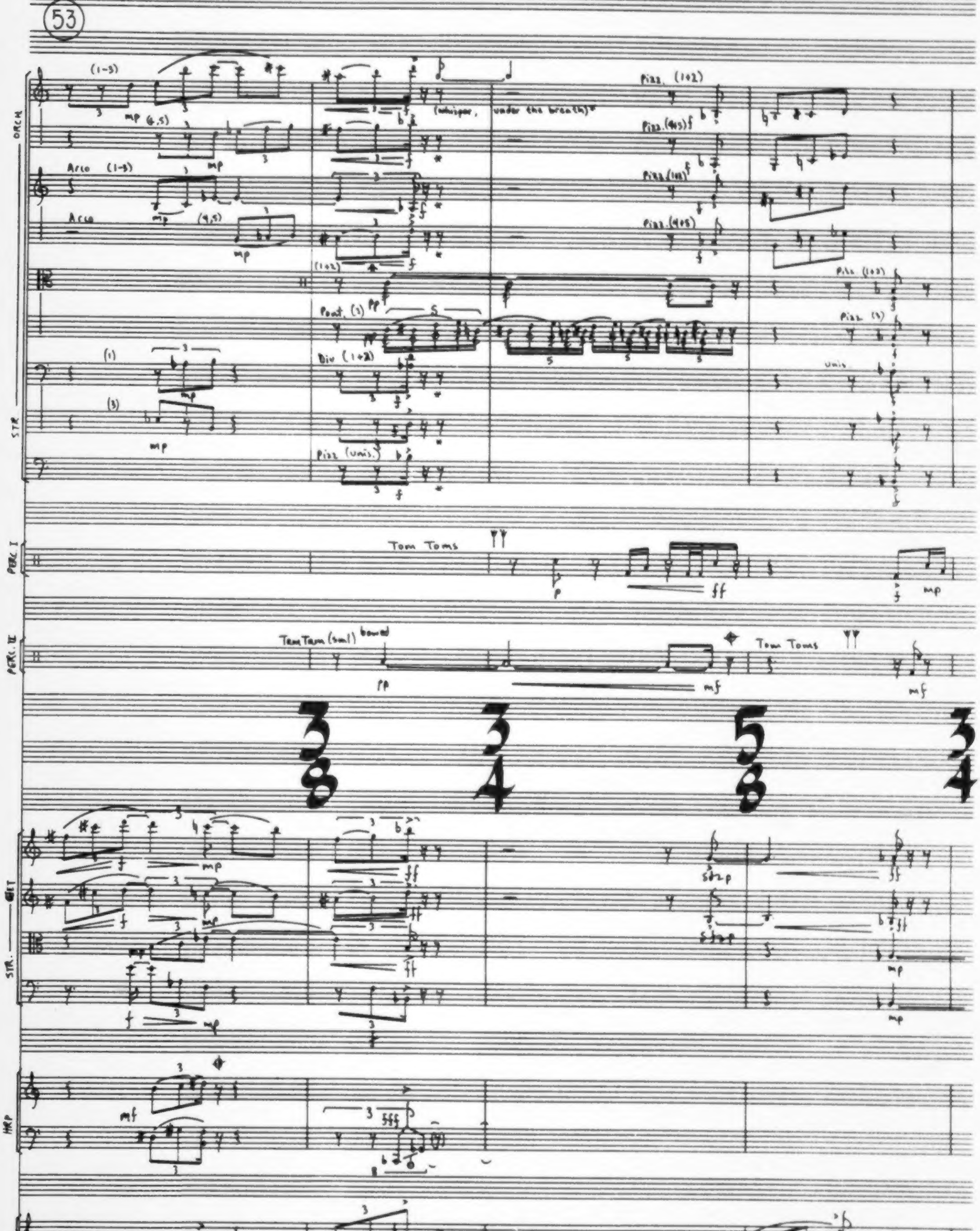

25
ORCH.
STR.
Con Sord. Pizz.
Con Sord.
Pizz.
Arco
5
8
2
4
M-S
How still — up — on — that lawn — our
QTET
STR.
HRP
C♮
PERC. III
Vibes
30
Senza Sord.
Div. Pizz.
gliss.
PERC. I
Timpani (finger roll)
PERC. II
Tam Tam (sml)
wooden wind chimes
Tam Tam (lrge)
M-S
San - dalled feet
HRP
E♮, A♭
PERC. III
pp
mp
mf
p
sub pp
ppp


35
PERC. I
PERC. II
MS
How still
STR. QTET
Senza Sord.
Senza Sord.
Senza Sord.
Senza Sord.
HRP
B♮, F#, G♮
3/4
4/4
41
G ♩=132
ORCH
STR.
Sul G
Sul A
Pizz. (1)
(Arco) (1)
(Arco) (3)
PERC. I
Jaw Bone
3/4
MS
Ah
How still
HRP
C#
PERC. III
Marimba


45
VLN I
VLN II
VLA
VC
B
PERC. I
PERC. II
QTET
STR
HRP
PERC. III
div.
(pizz.)
Arco
Pizz
Pizz.
Tam Tam (bowed)
ppp
mp
Wooden Wind Chimes
(grab)
sfz
Cymbal (lrge) & D
mf
mp
p
sub p
7/8
4/4
3/4
C♮, F♮
B♮
ff
5

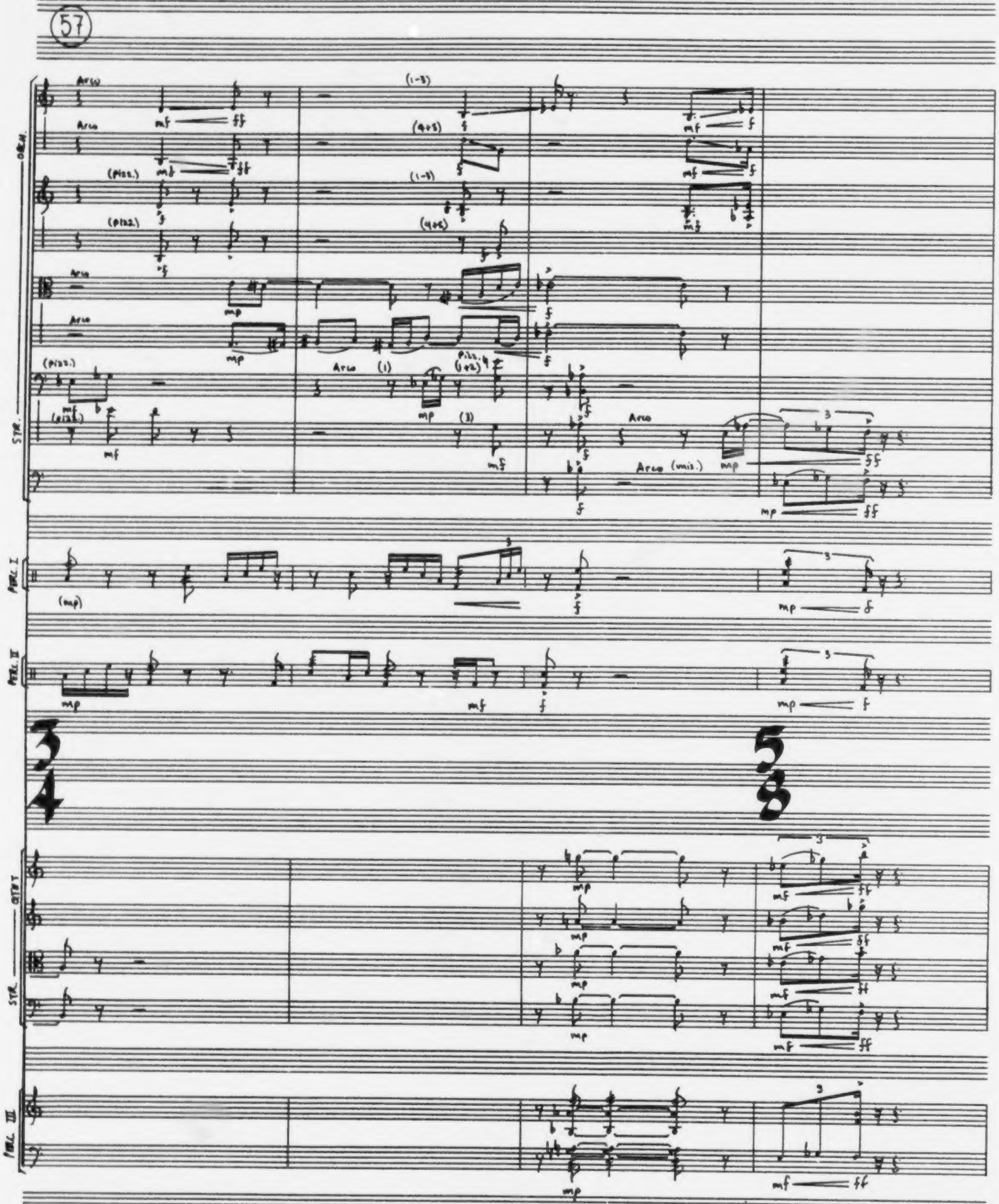

49
ORCH.
STR.
PERC. I
PERC. II
QTET
STR.
PERC. III
(vlns 1-3) *
(vlns 4,6)
pp
(whisper, under the breath)
Pizz. (1)
Pizz. (4)
(Arco) (1)
(4) (Arco)
Pizz. (1-3)
Pizz. (4,5)
Arco (1-3)
Arco (4,5)
(1,2)
(Arco)
(3)
gliss.
(1 vc) (1)
Arco div. (1+2)
Arco (3)
Unis.
(Tam Tam, bowed)
wooden wind chimes
(grab)
sfz
mp
mf
ff
f
p
sp
7/8
3/4
Pizz
Arco
(pizz.)

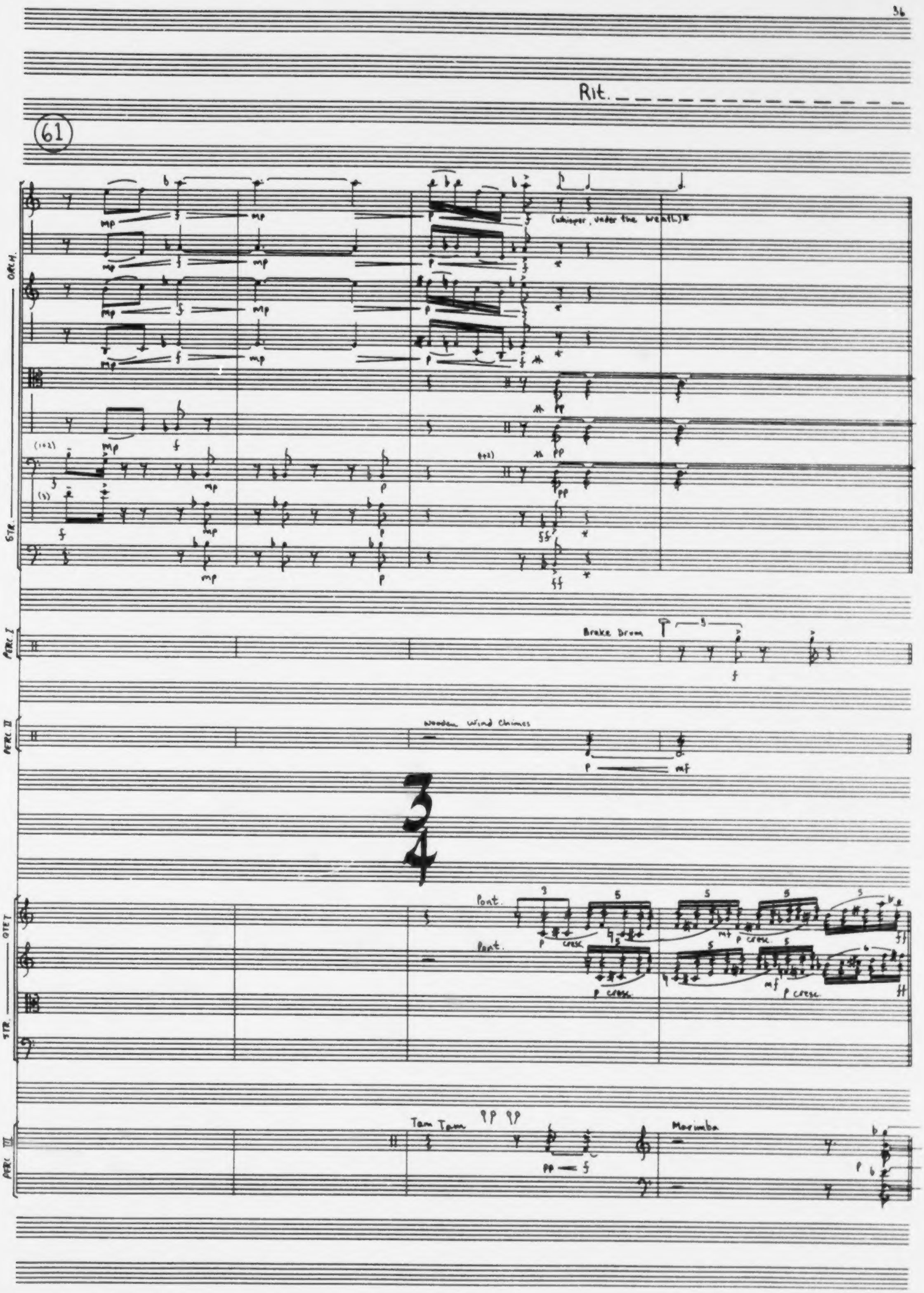
* Instrumentalists repeatedly whisper the line "Through whose eye did it insinuate in furled disguise..." for the duration indicated. The actual words will not be clearly audible.


53
ORCH
STR.
(1-3)
mp (4,5)
Arco (1-3)
Arco
(4,5)
mp
(whisper, under the breath)*
Pizz. (1+2)
Pizz. (4+5)
Pizz. (1+2)
Pizz. (4+5)
(1+2)
Pont. (3) pp
Div (1+2)
Pizz (unis.)
Pizz. (1+2)
Pizz (3)
Unis
(1)
(3)
f
PERC. I
Tom Toms
p
ff
mp
PERC. II
Tam Tam (sml) bowed
pp
mf
Tom Toms
3/8
3/4
5/8
3/4
SOLO
STR.
sfzp
ff
HRP
mf
fff
PERC. III
mf
ff

---

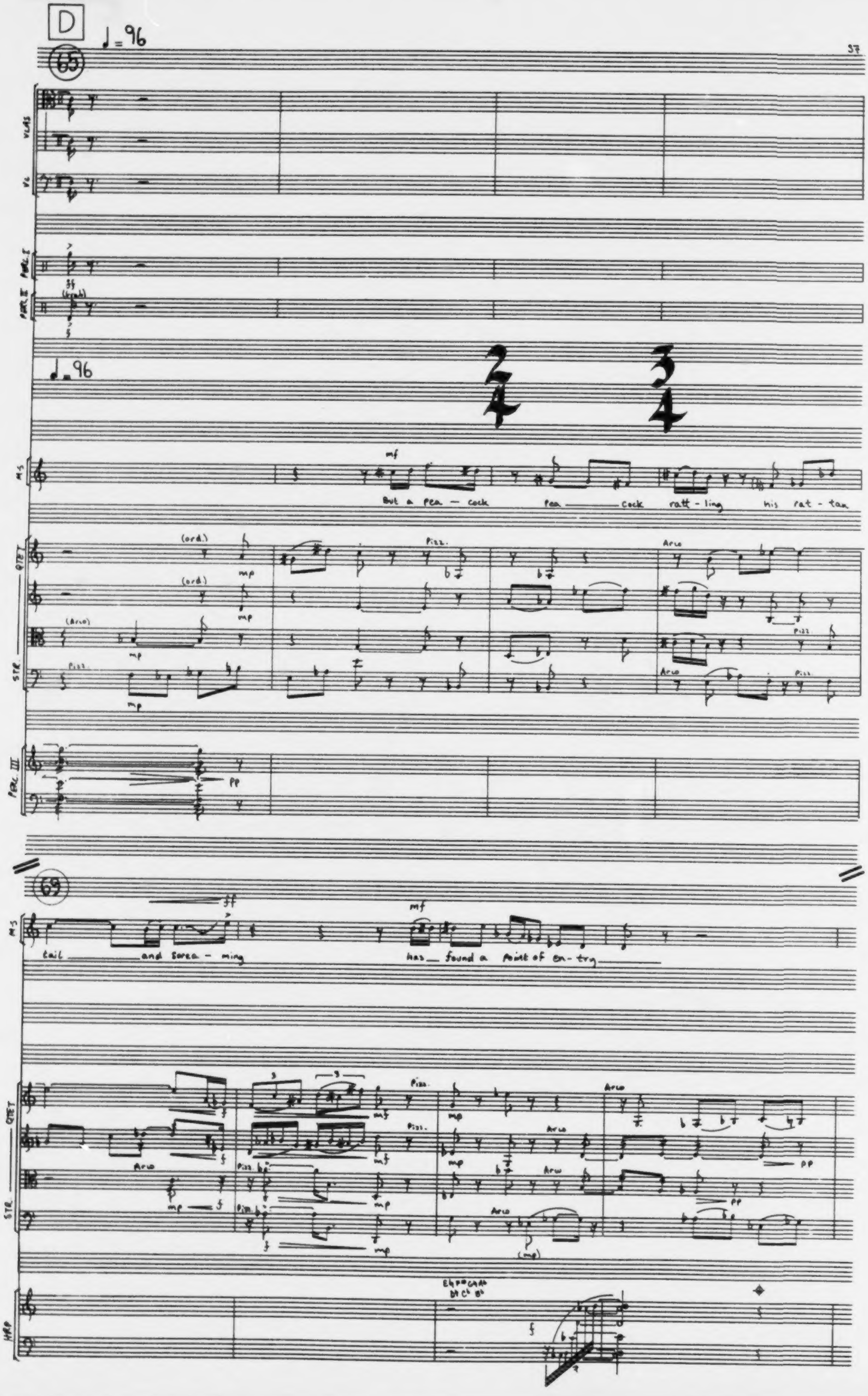
* As m. 49.

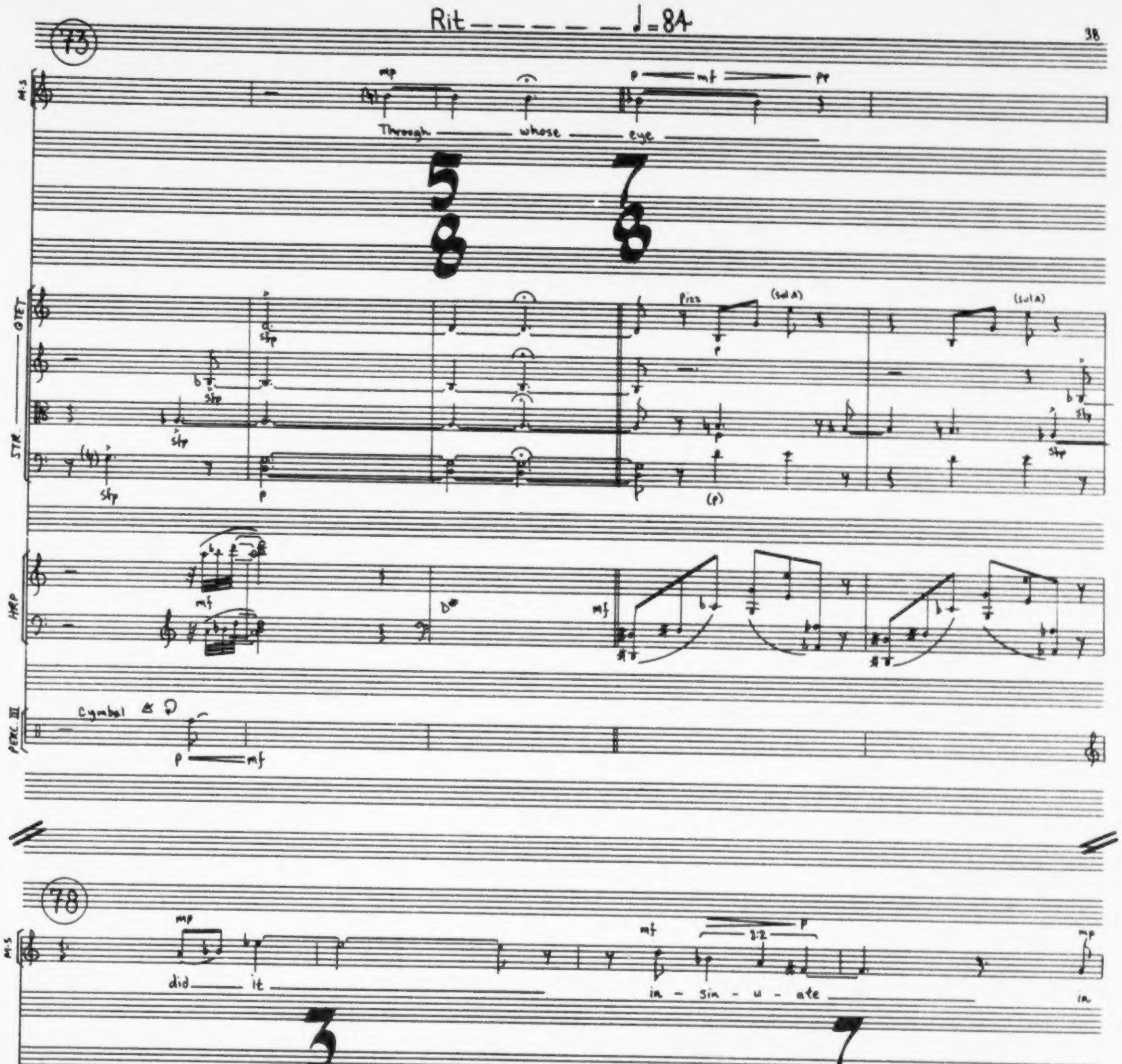

57
ORCH.
Arco
Arco
(pizz.)
(pizz.)
Arco
Arco
(1-3)
(4+5)
(1-3)
(4+5)
Arco
(1)
Pizz. (4+5)
(pizz.)
(pizz.)
(3)
Arco
Arco (unis.)
STR.
PERC. I
PERC. II
3/4
5/8
QTET
STR.
PERC. III
3
mf
ff
mp
f
(mp)

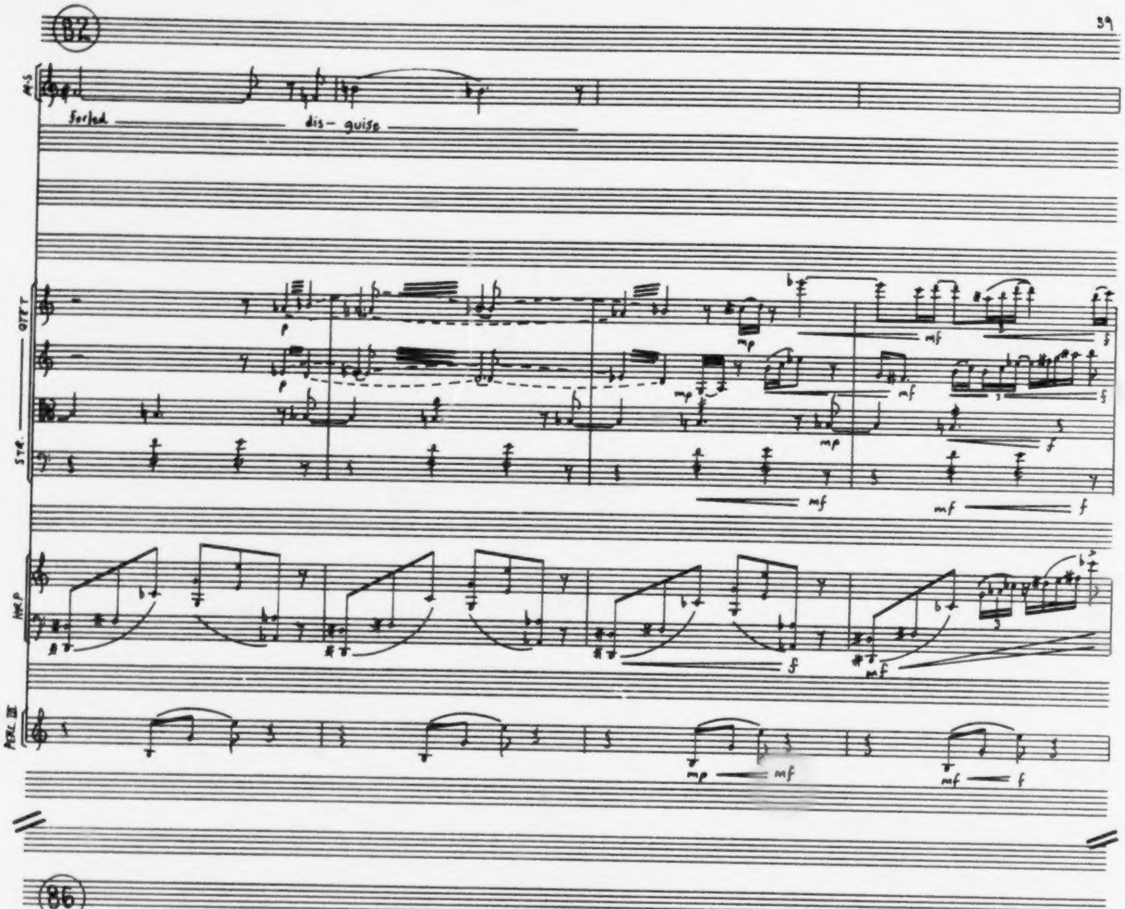

Rit.
61
ORCH.
STR.
(whisper, under the breath)*
(1+2)
(3)
PERC I
Brake Drum
PERC II
Wooden Wind Chimes
3
4
QTET
STR.
Pont.
Pont.
p cresc.
mf
ff
PERC III
Tam Tam
Marimba

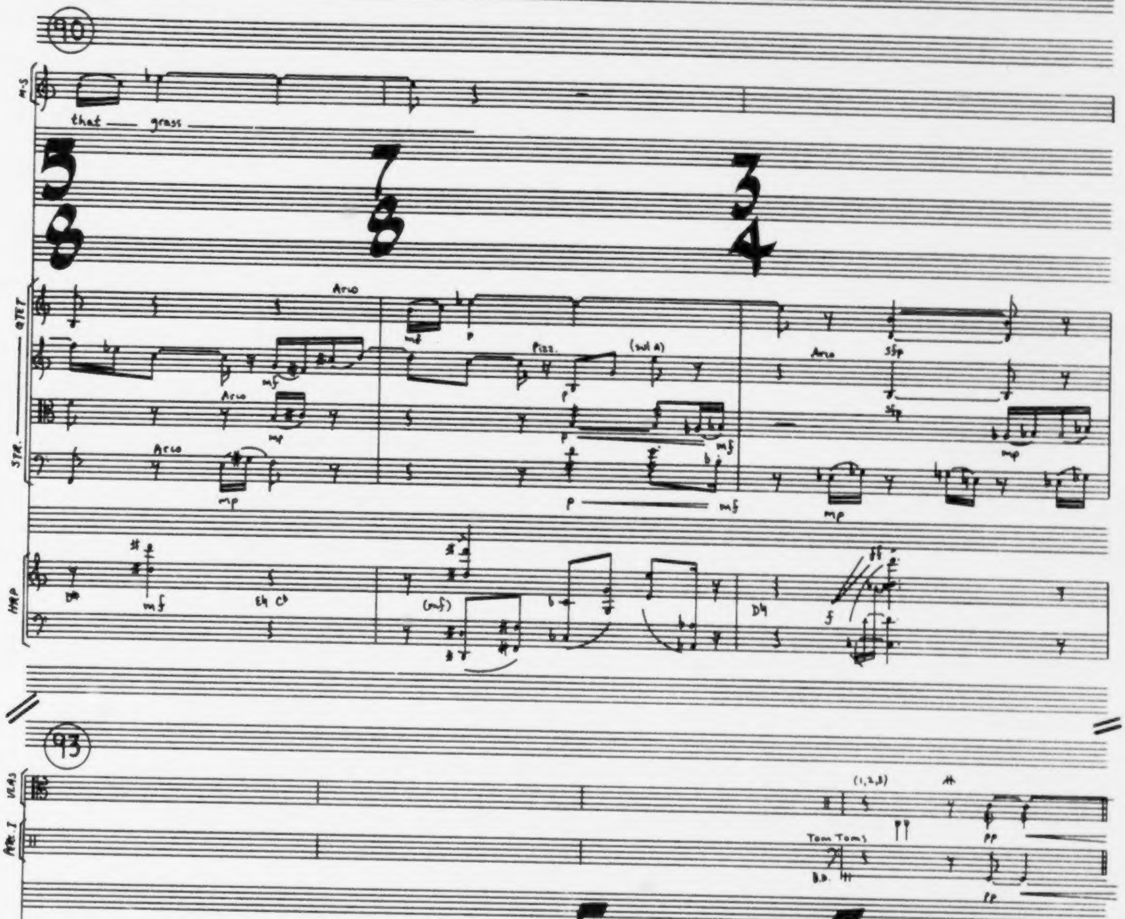
---

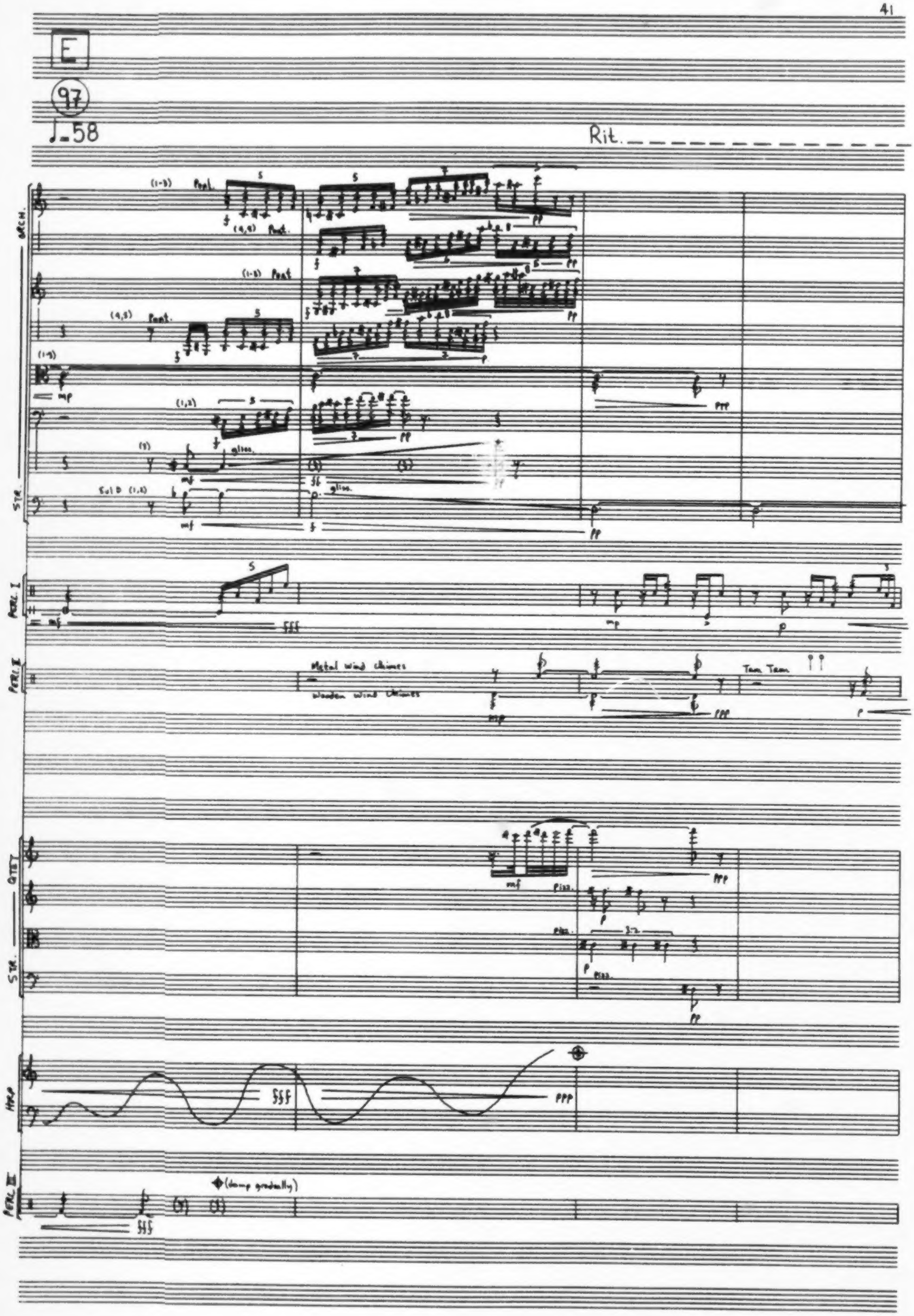
* Instrumentalists recite as mm. 49 and 54 (but slightly more urgently) the line "Through whose eye did it insinuate in furled disguise to shake its jewels and silk upon that grass (?)" (Do not inflect the question mark at the end of the sentence).

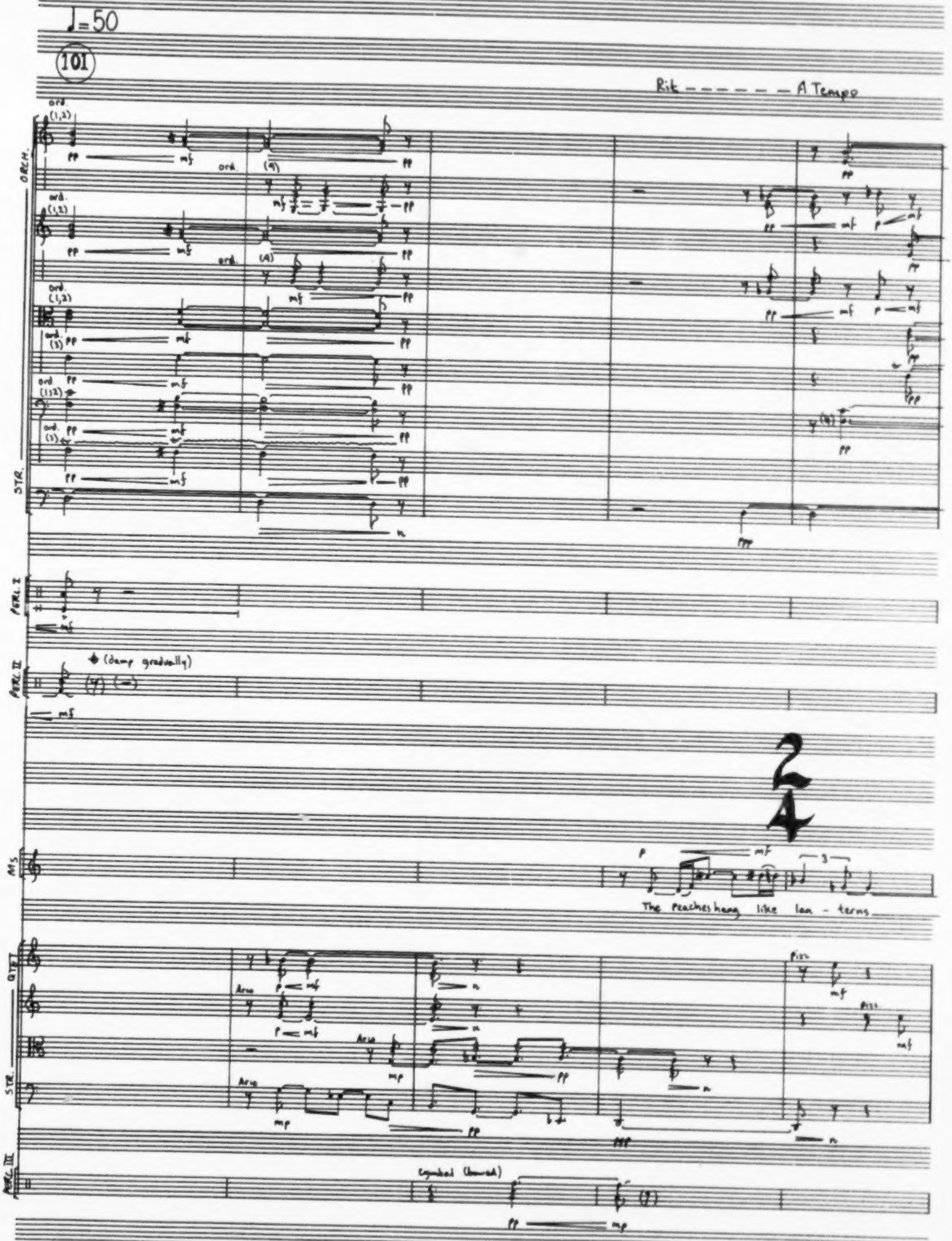

D
♩= 96
65
VLAS
VC
PERC I
PERC II
ff
(crash)
♩= 96
2
4
3
4
M.S.
mf
But a pea — cock pea —— cock ratt - ling his rat - tan
QTET
STR.
(ord.)
mp
Pizz.
Arco
(Arco)
PERC III
pp
69
ff
tail —— and screa - ming
has — found a point of en - try ——
f
mf
mp
pp
(mp)
HARP
E♭ F♯ G A♭
B♭ C♭ D♭

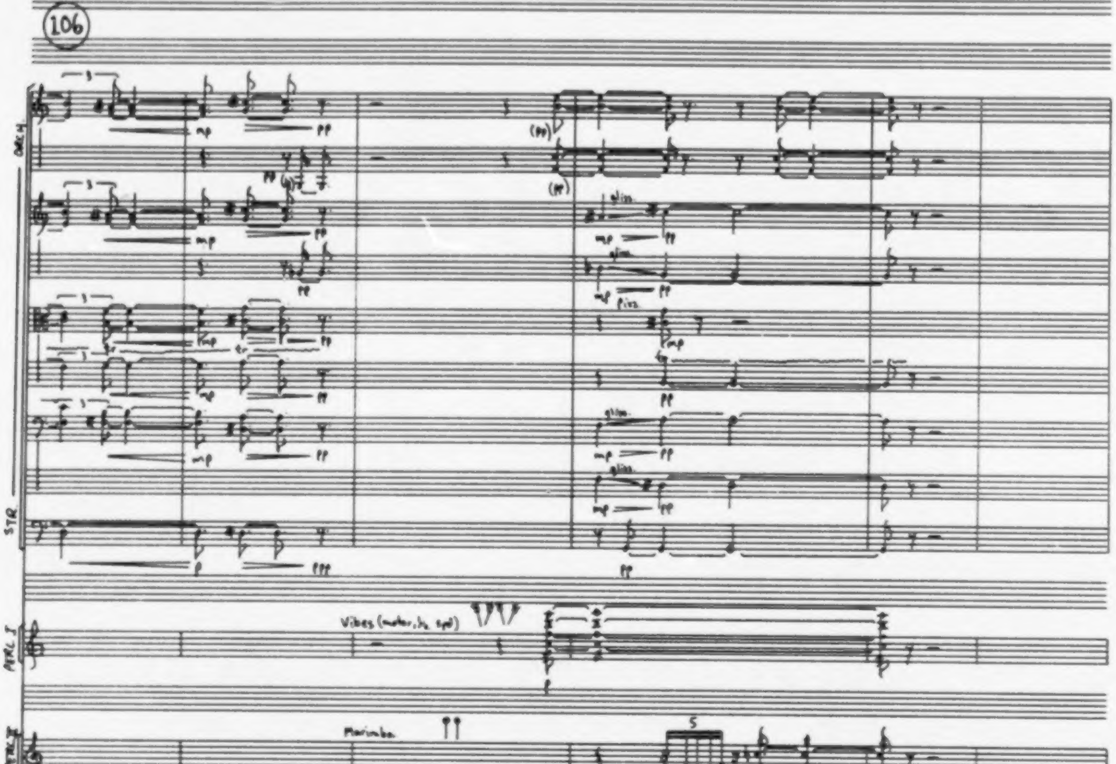

Rit ——— ♩=84
73
M-S
mp
p — mf — pp
Through — whose — eye
5/8
7/8
QTET
STR
Pizz
(sul A)
(sul A)
sfp
p
(p)
HRP
mf
D♯
PERC III
Cymbal
p — mf
78
mp
did — it
mf
p
in - sin - u - ate
in
3/4
7/8
Arco
sfp
Pizz
mp
Arco
Dq, Eb
D♯, Eb
mp
ff
Vibes

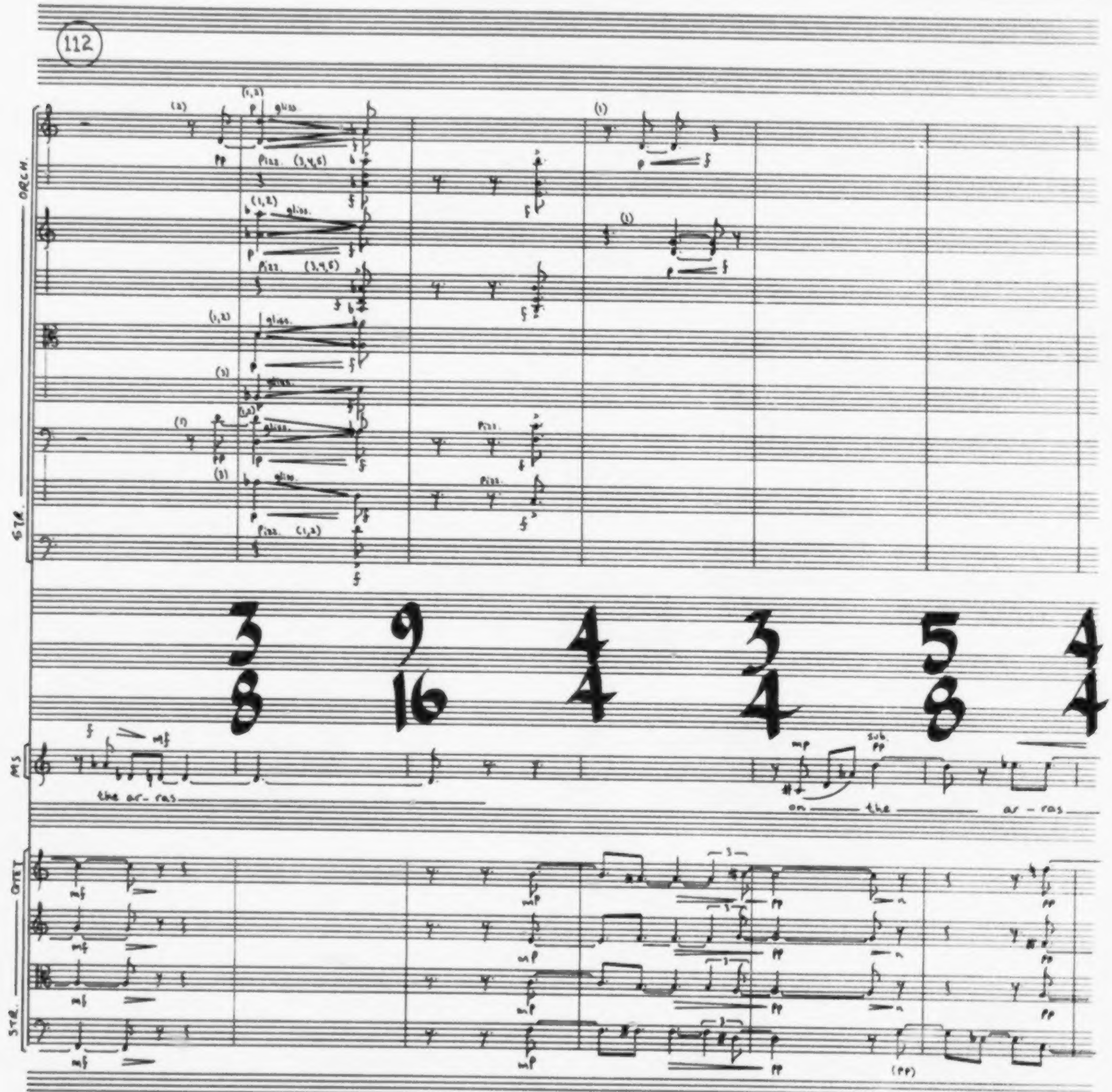

82
M-S
forlad
dis- guise
QTET
STR.
HRP
PERC. III
mp
mf
f
p
86
to shake his jewels and silk
up on
3/4
7/8
3/4
5/8
gliss.
Pizz.

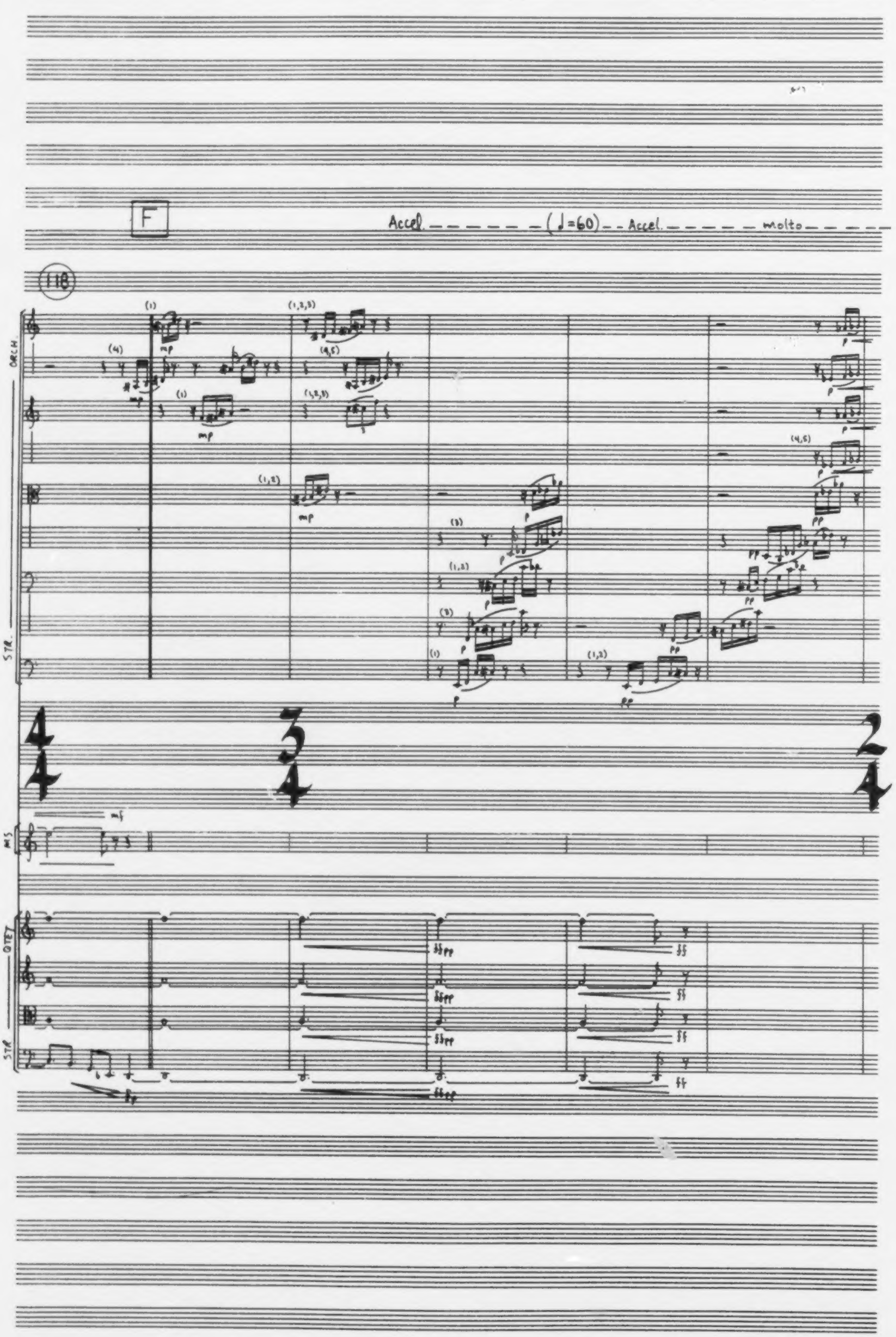

90
M-S
that
grass
5/8
7/8
3/4
QTET
STR.
Arco
Pizz.
(sul A)
mf
mp
p
sfp
HRP
E♮ C♭
D♮
(mf)
f
93
VIBS
(1,2,3)
PERC. I
Tom Toms
B.D.
pp
5/8
3/4
sffp
F♮ G♭ A♮
sff
ff
PERC. III
Tam tam
pp
mp

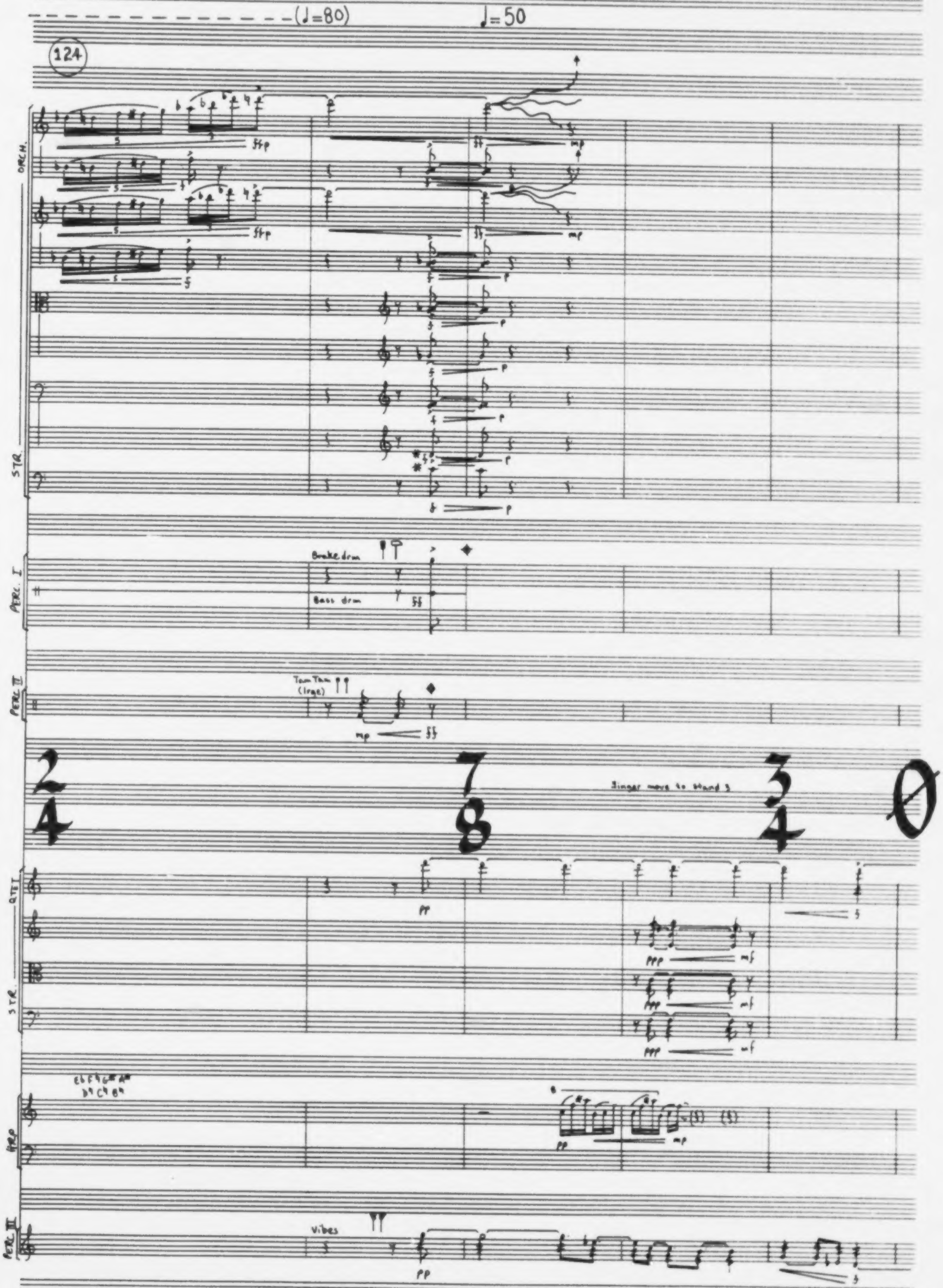

E
97
♩=58
Rit.
ORCH.
STR.
(1-3) Pont.
(4,5) Pont.
(1-3) Pont
(4,5) Pont.
(1-5)
(1,2)
(3)
gliss.
Solo (1,2)
Perc. I
Perc. II
Metal wind chimes
Wooden wind chimes
Tam Tam
QTET
STR.
pizz.
3:2
Harp
Perc. III
(damp gradually)
mp
mf
f
fff
pp
ppp
p

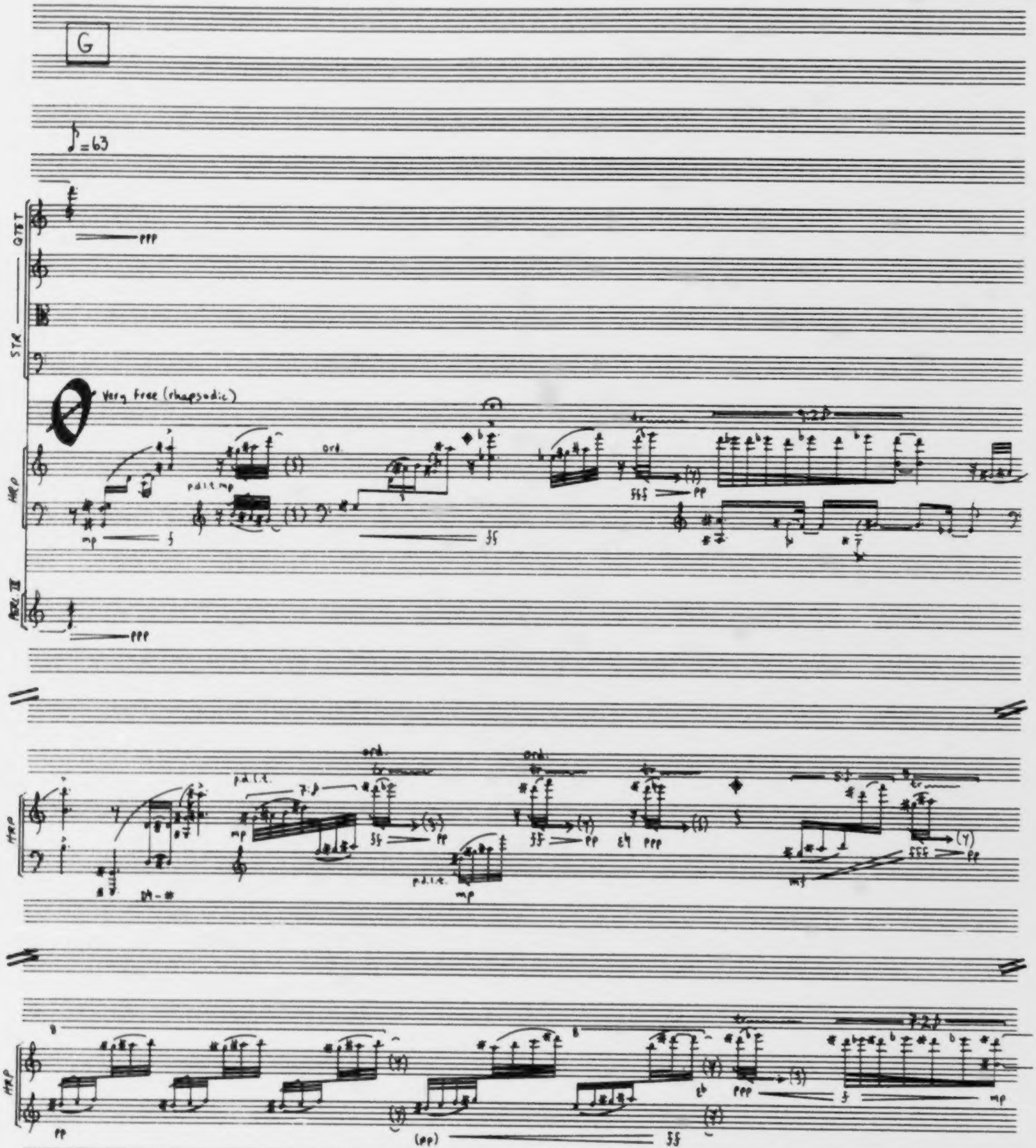

♩=50
101
Rit ------ A Tempo
ORCH.
ord.
(1,2)
(3)
(4)
pp
mf
ppp
n
STR.
PERC. I
PERC. II
(damp gradually)
2
4
M.S.
p
The peaches hang like lan - terns
QTET.
STR.
Arco
pizz.
mp
PERC. III
cymbal (bowed)

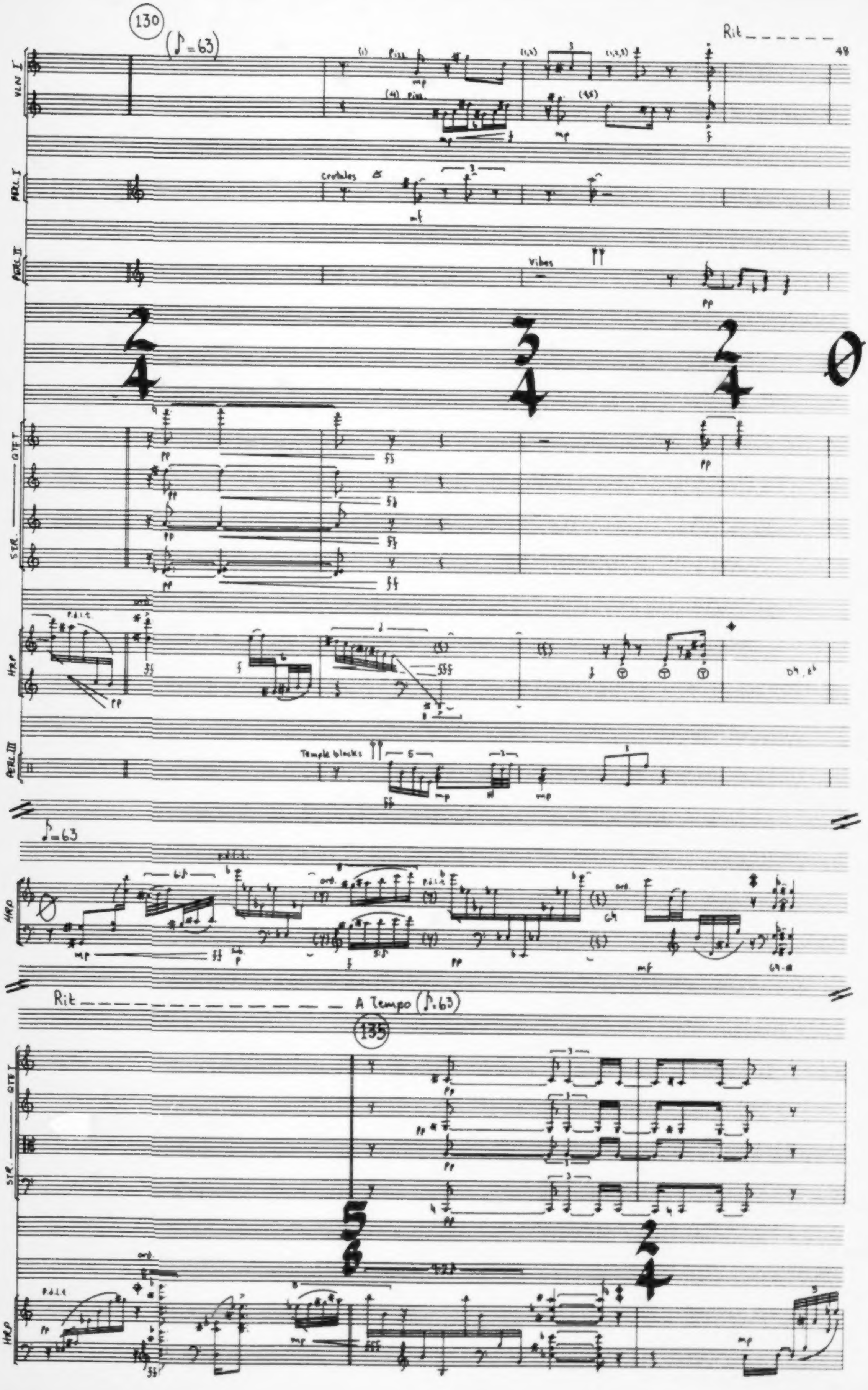

106
ORCH.
STR.
PERC. I
Vibes (motor, ½ spd)
PERC. II
Marimba
3/4
7/8
4/4
3/4
M.S.
No - one joins ___ those fi - gures ___ on ___
QTET
STR.
Arco
PERC. III
Tam Tam
gliss.
pizz.
tr
mp
pp
ppp
p
mf
sfp
(pp)

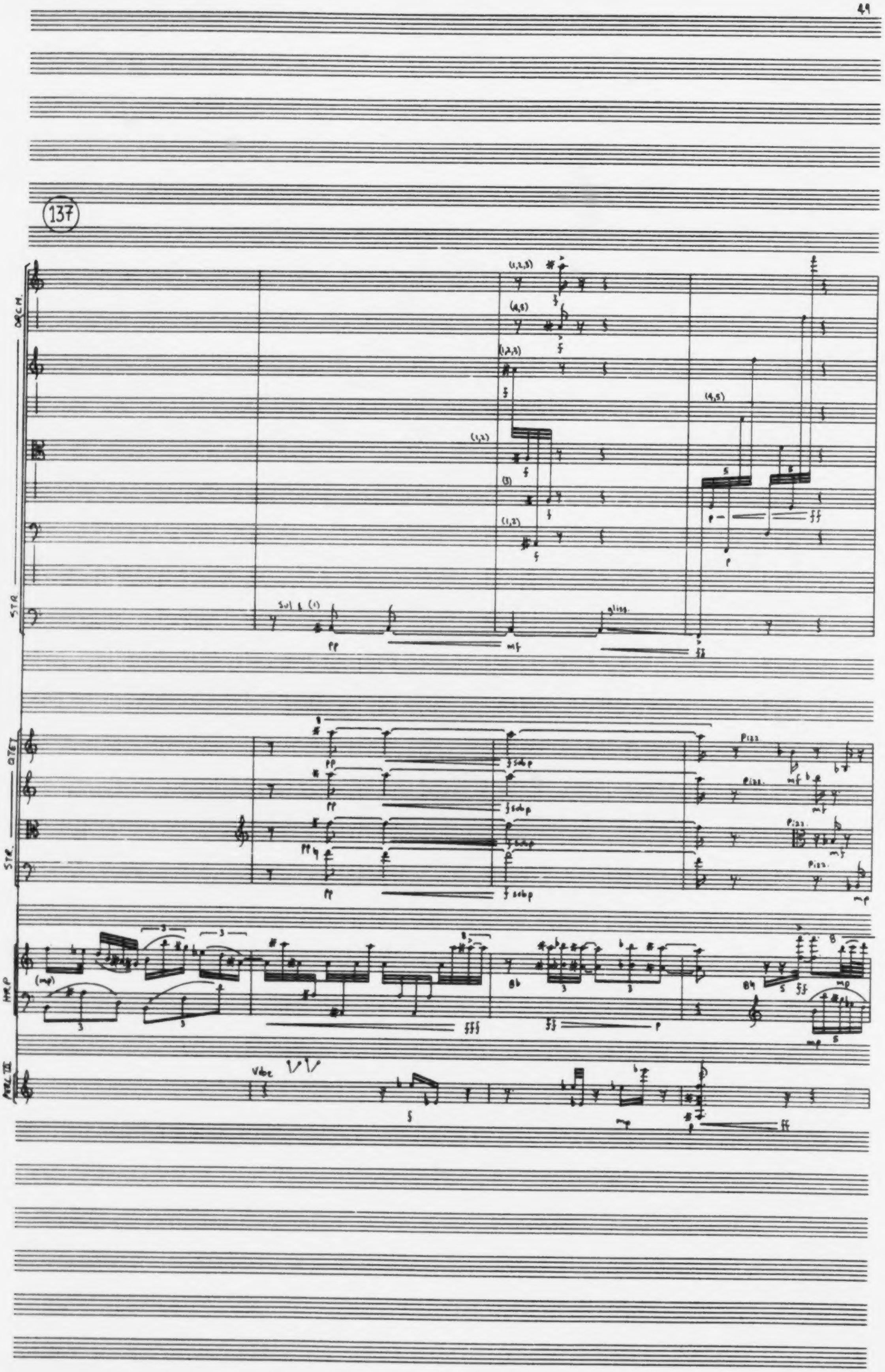

112
ORCH.
STR.
MS
QRT.
STR.
gliss.
pizz. (3,4,5)
pizz. (1,2)
3/8
9/16
4/4
3/4
5/8
4/4
the ar- ras
on the ar - ras
sub. pp

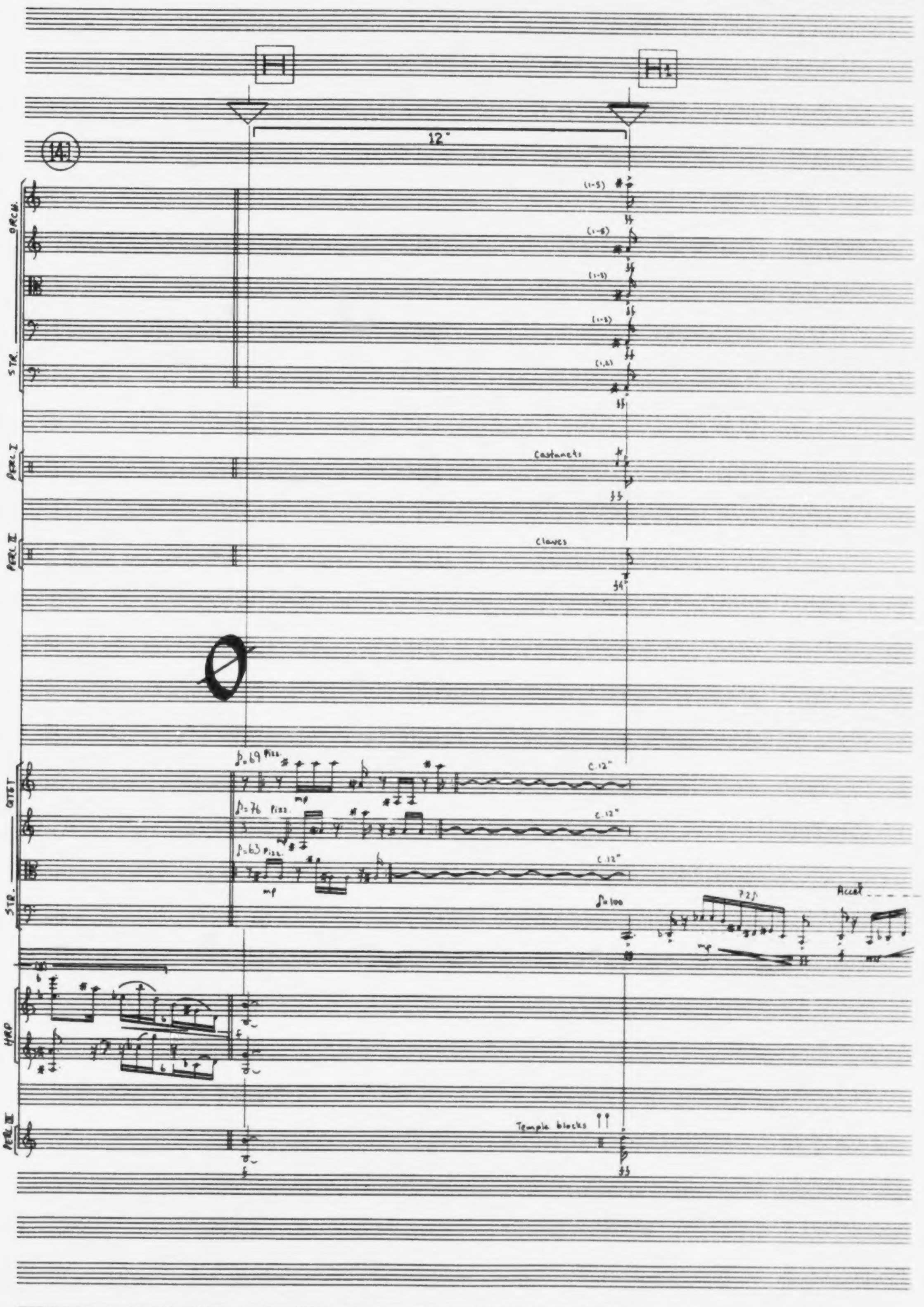

F
Accel. ------ (♩=60) -- Accel. ----- molto -----
118
ORCH.
STR.
MS
QTET
STR.

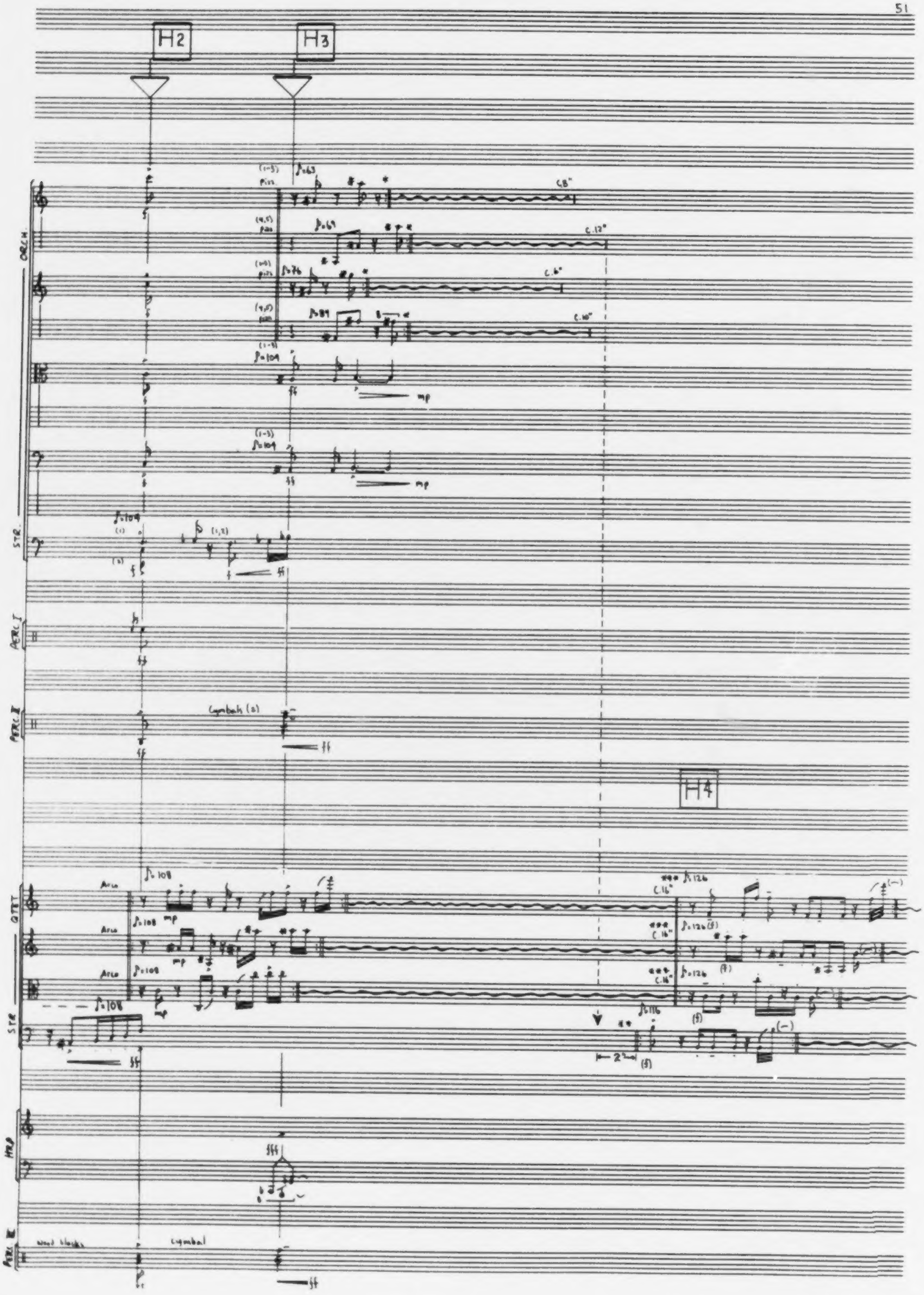

(♩=80)
♩=50
124
ORCH.
STR.
sfp
ff
f
mf
mp
p
Brake drum
Bass drum
PERC. I
Tam Tam (lrge)
PERC. II
2/4
7/8
3/4
0
Singer move to stand 3
QTET
STR.
ppp
E♭ F♮ G♯ A♮
D♯ C♮ B♮
HRP
pp
Vibes
PERC. III


G
♪=63
QTET
STR
HRP
ACC. III
Very free (rhapsodic)
ppp
mp
f
p.d.l.t. mp
ord.
ff
pp
9:2♪
p.d.l.t.
7:♪
tr
mf
fff
pp
(pp)
mp
7:2♪


130
(♪=63)
Rit
VLN I
(1) Pizz.
(4) pizz.
(1,2)
(1,2,3)
(4,5)
mp
PERC. I
Crotales
mf
PERC. II
Vibes
pp
2/4
3/4
2/4
QTET
STR.
pp
ff
HRP
p.d.l.t.
ord.
D♮ A♭
PERC. III
Temple blocks
mp
♪=63
HRP
p.d.l.t.
ord.
C♮
sub. p
G♮ A♯
Rit
A Tempo (♪=63)
135
QTET
STR.
pp
5/8
2/4
HRP
p.d.l.t.
ord.


137
ORCH.
STR.
(1,2,3)
(4,5)
(1,2)
(3)
(4,5)
Sul (1)
pp
mf
gliss.
fff
QTET
STR.
fsubp
Pizz.
mf
mp
HRP
(mp)
3
fff
ff
p
B♭
B♮
5
PERC. II
Vibe
f
ff


H
H1
12"
141
ORCH.
STR.
(1-5)
(1,2)
PERC. I
Castanets
PERC. II
Claves
QTET
STR.
♪=69 Pizz.
♪=76 Pizz.
♪=63 Pizz.
mp
c.12"
♪=100
7:2♪
Accel.
mp
HRP
PERC. III
Temple blocks

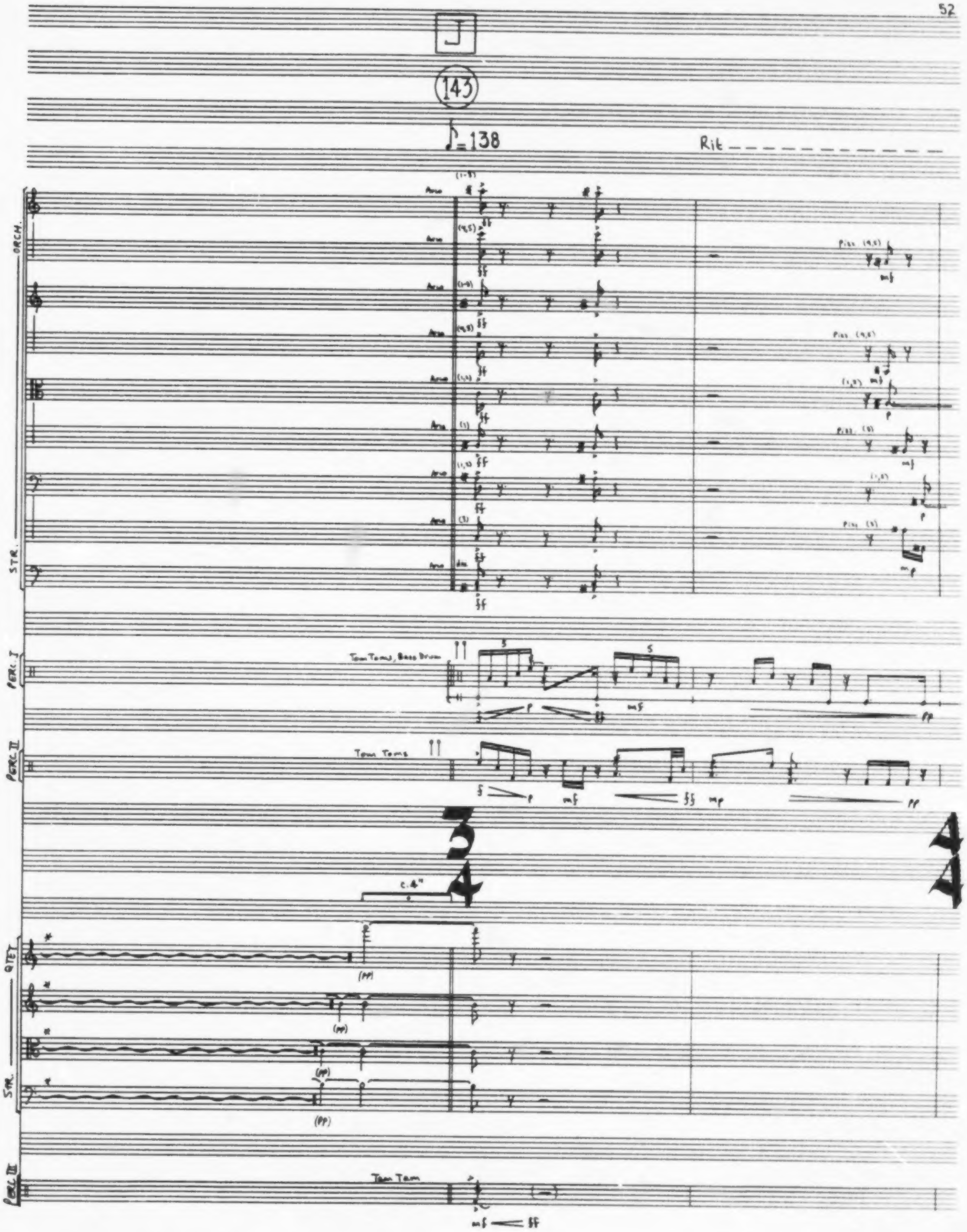

H2
H3
H4
ORCH.
STR.
PERC. I
PERC. II
QTET
STR.
HP
PERC. III
Pizz.
Arco
Cymbals (2)
wood blocks
cymbal
c.8"
c.12"
c.6"
c.10"
c.16"
2"
mp
ff
fff

---

* repeat pattern 3 times (*mf* ⟶ *p*) overall.

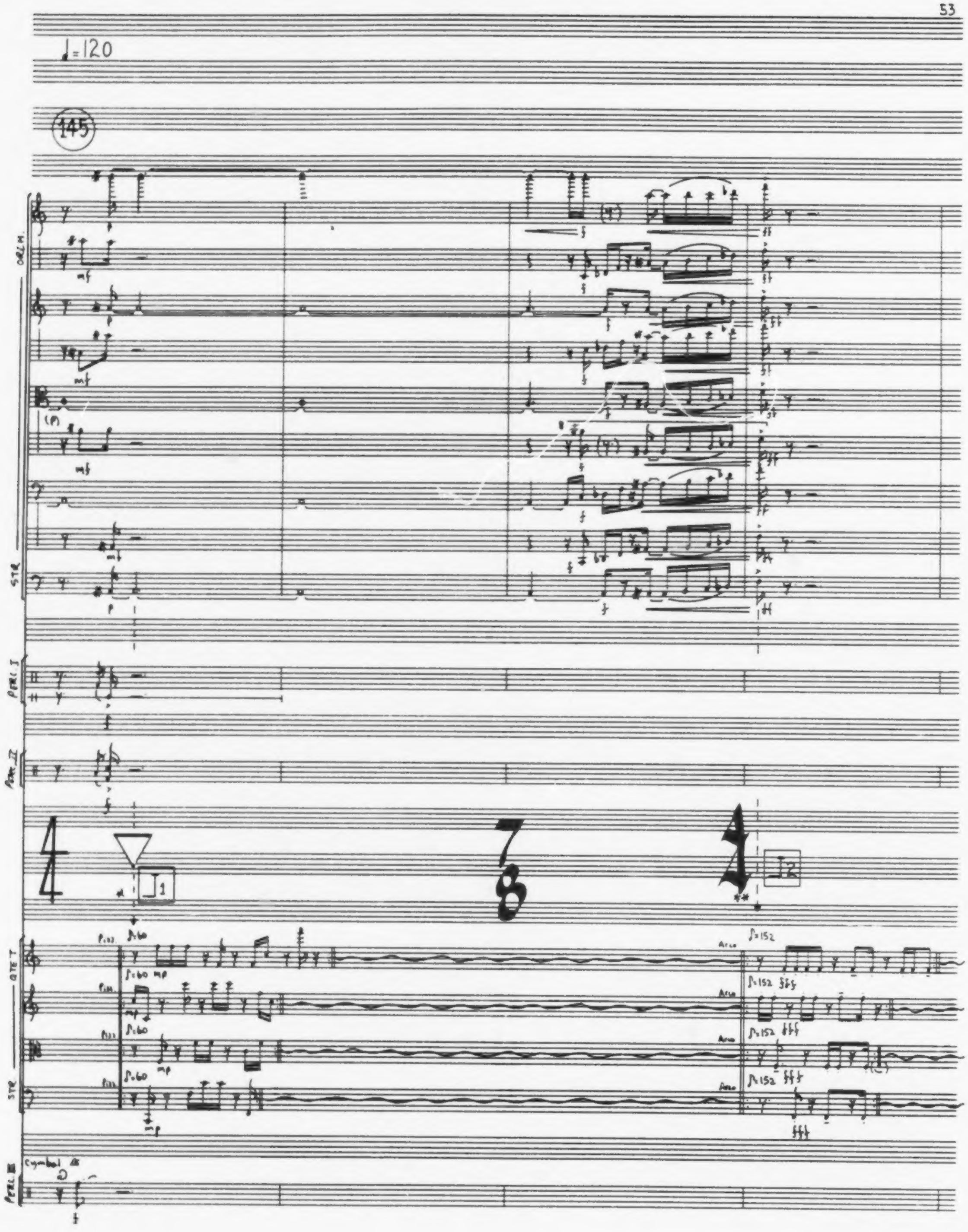
** when pizz. (str. orch.) stops, wait c. 2", then begin pattern.

*** begin new pattern c. 2" after cello (str. qtet.) entry.


J
143
♪=138
Rit
ORCH.
STR.
Arco
Pizz.
ff
mf
p
PERC. I
Tom Toms, Bass Drum
PERC. II
Tom Toms
5
mp
pp
c.4"
QTET
STR.
(pp)
PERC. III
Tam Tam
mf ff

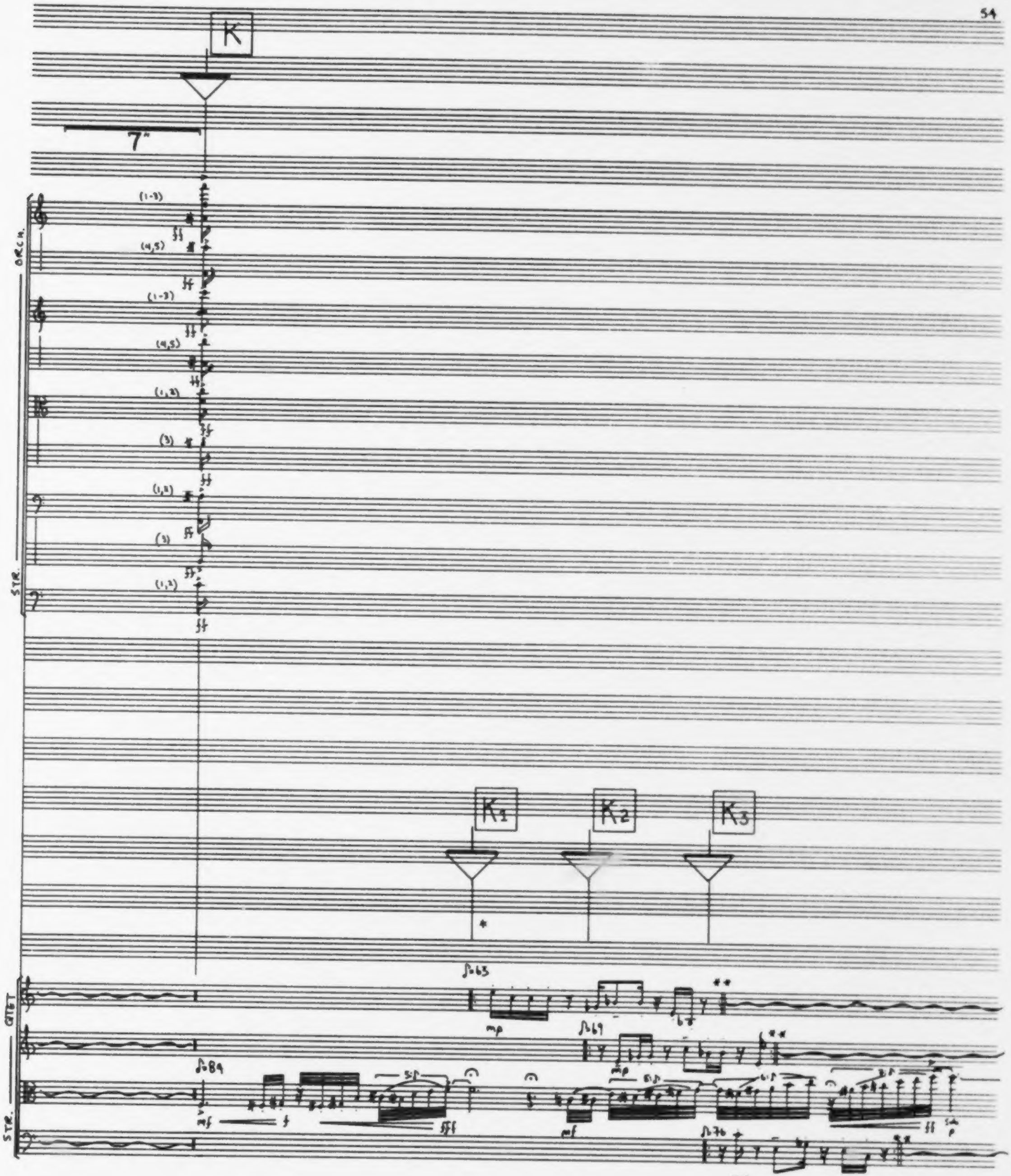
---

* repeat 5 times (*f* >— ***pp***), hold last note.


♩=120
145
ORCH
STR
PERC I
PERC II
QTET
STR
PERC III
Cymbal
J1
J2
Pizz
Arco
♪=160
♪=152
mf
mp
p
ff
fff

* conductor cue string quartet to begin at J1, then continue to lead string orchestra. String quartet and string orchestra begin to line up (rhythmically) by the end of m. 147.

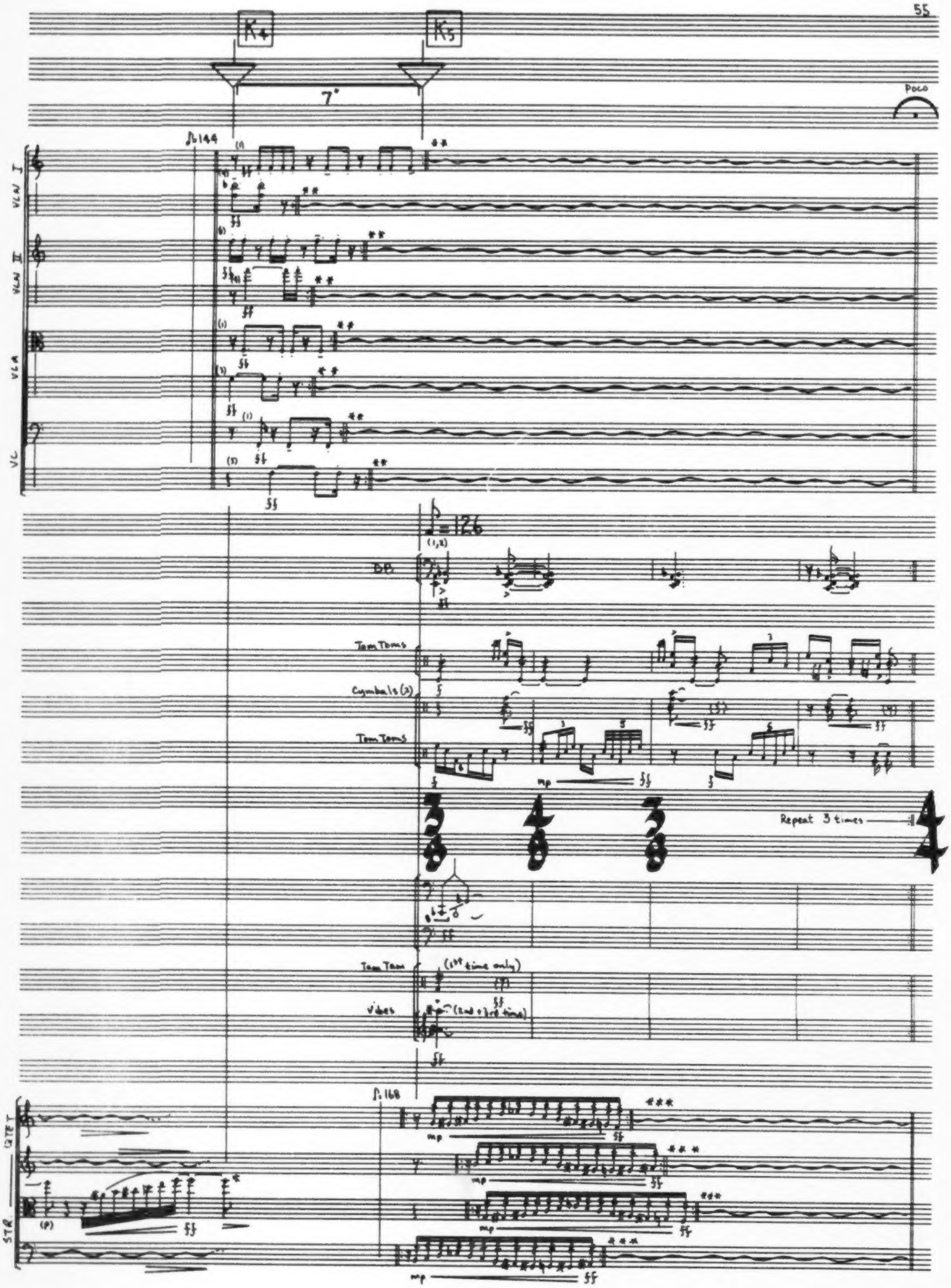
** conductor cue string quartet for change of pattern and string orchestra for downbeat tutti at J2.


K
7"
ORCH.
STR.
(1-3)
(4,5)
(1-3)
(4,5)
(1,2)
(3)
(1,2)
(3)
(1,2)
ff
K1
K2
K3
*
QTET
STR.
♪=63
♪=69
♪=84
♪=76
mp
mf
f
fff
ff
**

---

* conductor cue each string quartet member's entrance.

** repeat until 2nd "F" is reached in Vla (c. 15"), finish current figure, repeat once, then stop.

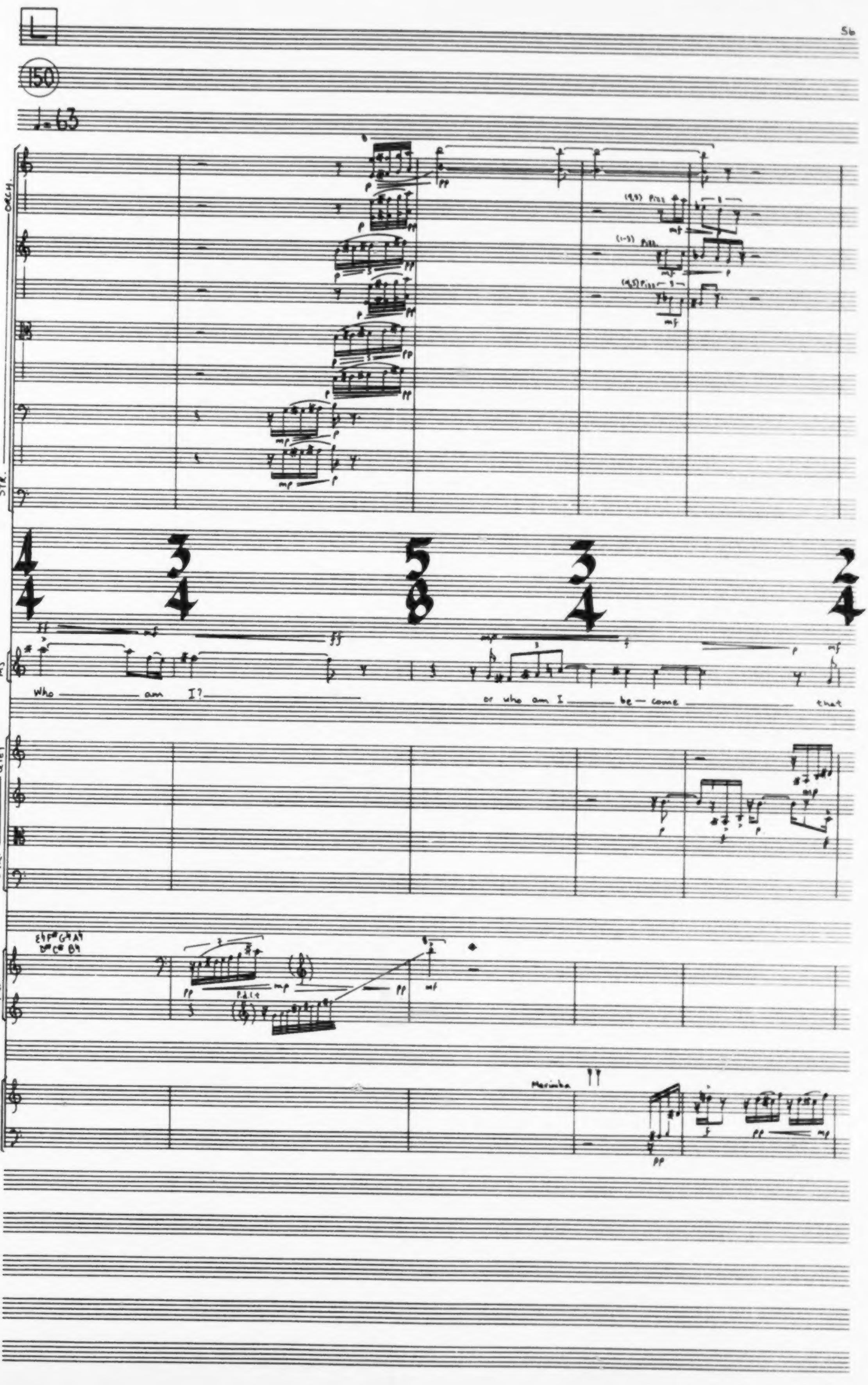

K4
K5
7"
Poco
♪=144
VLN I
VLN II
VLA
VC
♪=126
DB
Tom Toms
Cymbals (2)
Tom Toms
Repeat 3 times
Tom Tom
(1st time only)
Vibes
(2nd + 3rd time)
♪=168
QTET
STR
mp
ff
(p)

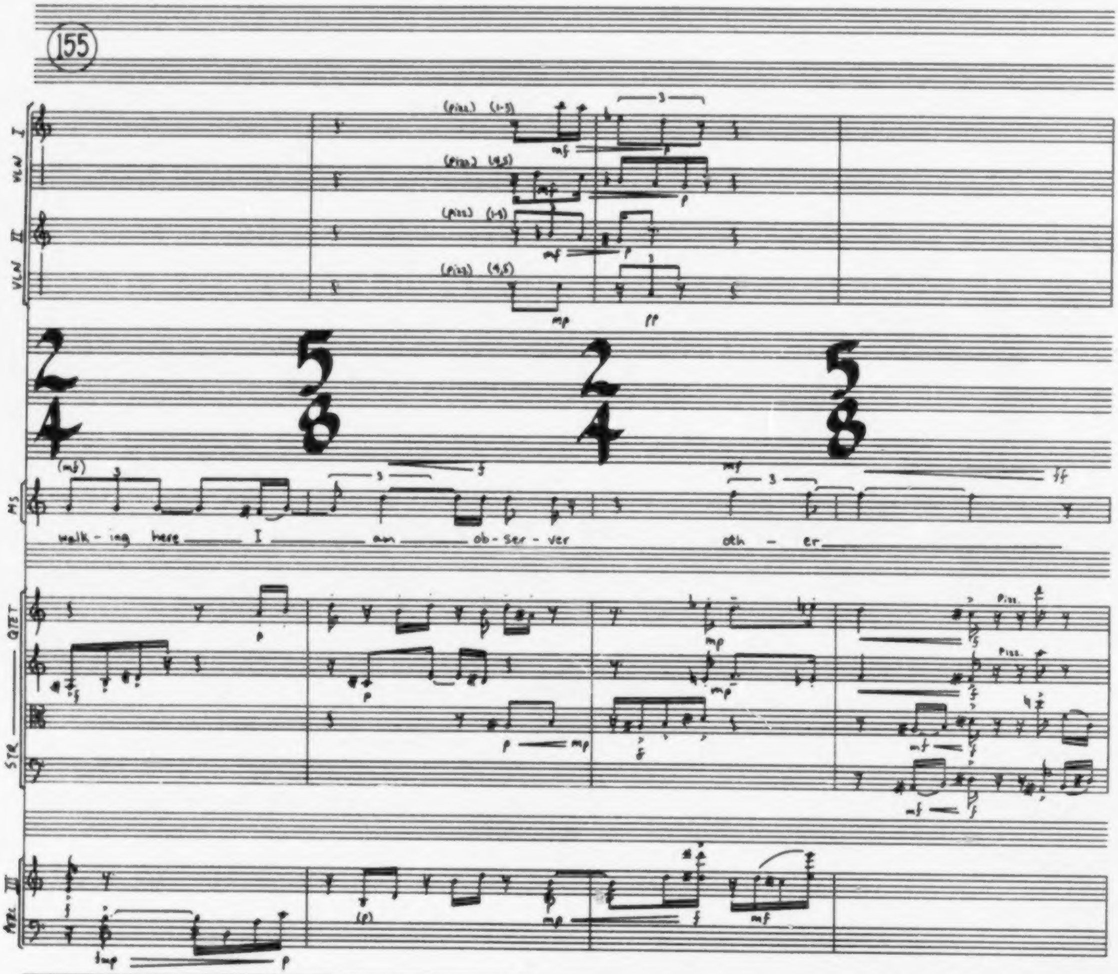
---

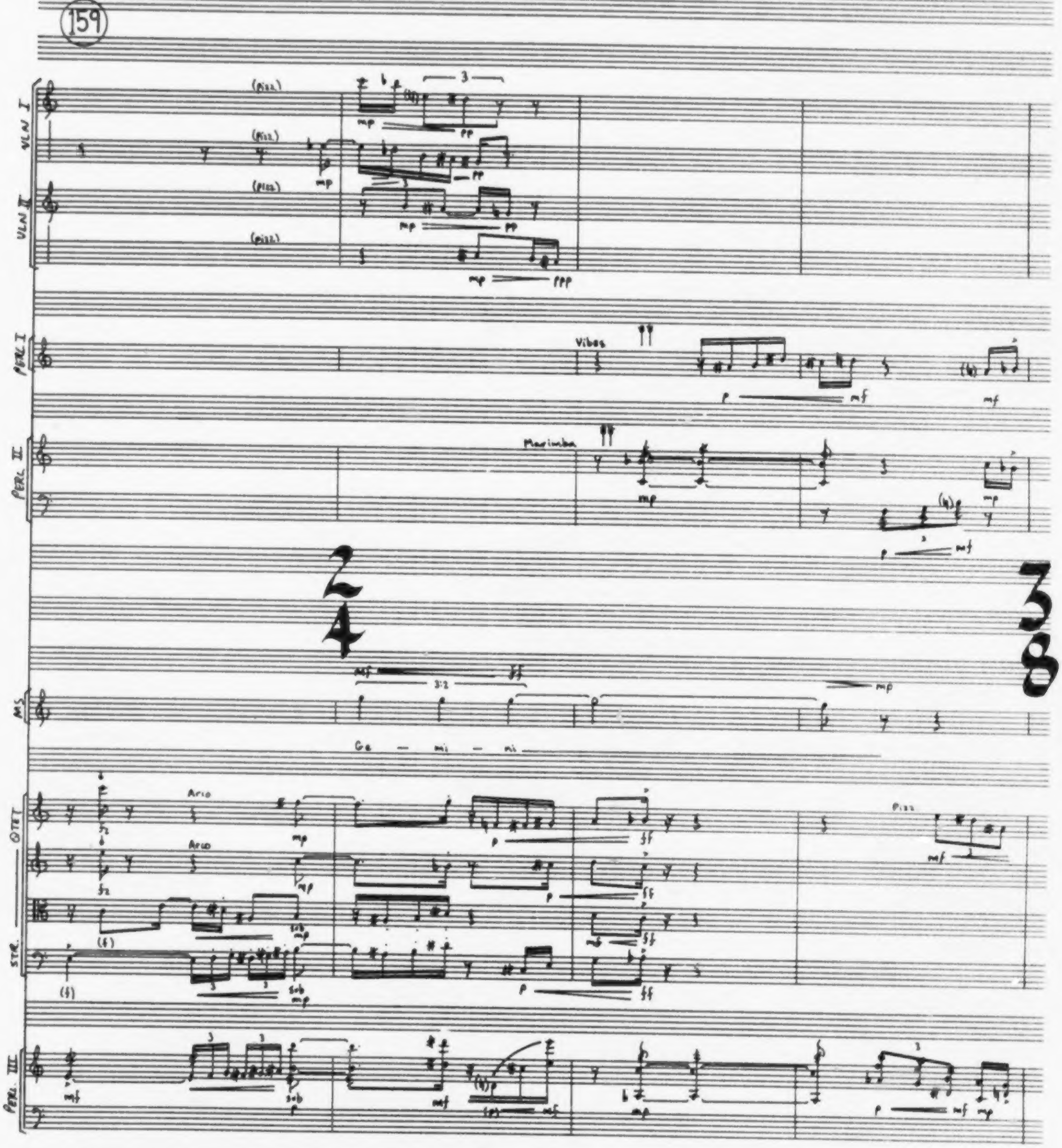
* high "F" should be held until all players (string quartet) have been silent at least 3 seconds. Conductor then cues K4.

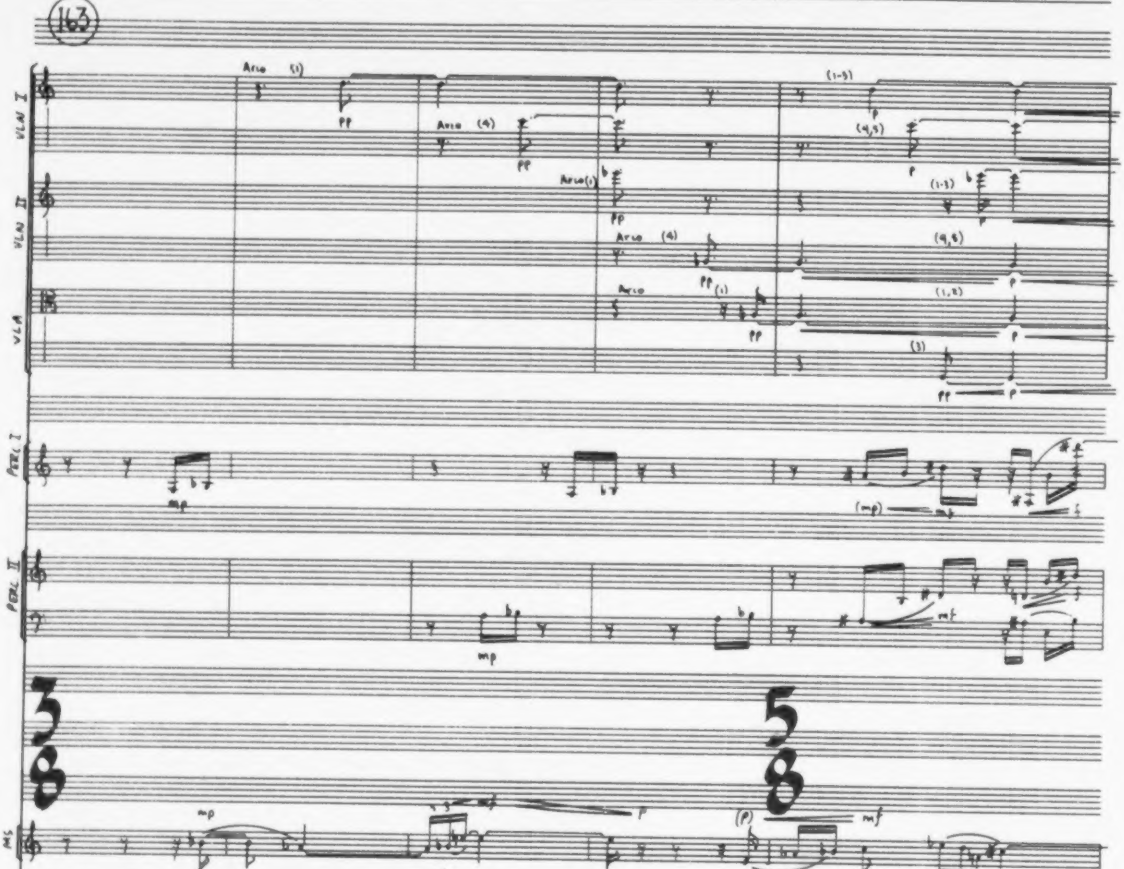
*** at 1st vibe A#, go to *pp*, at 2nd A#, crescendo *pp* < *ff*.

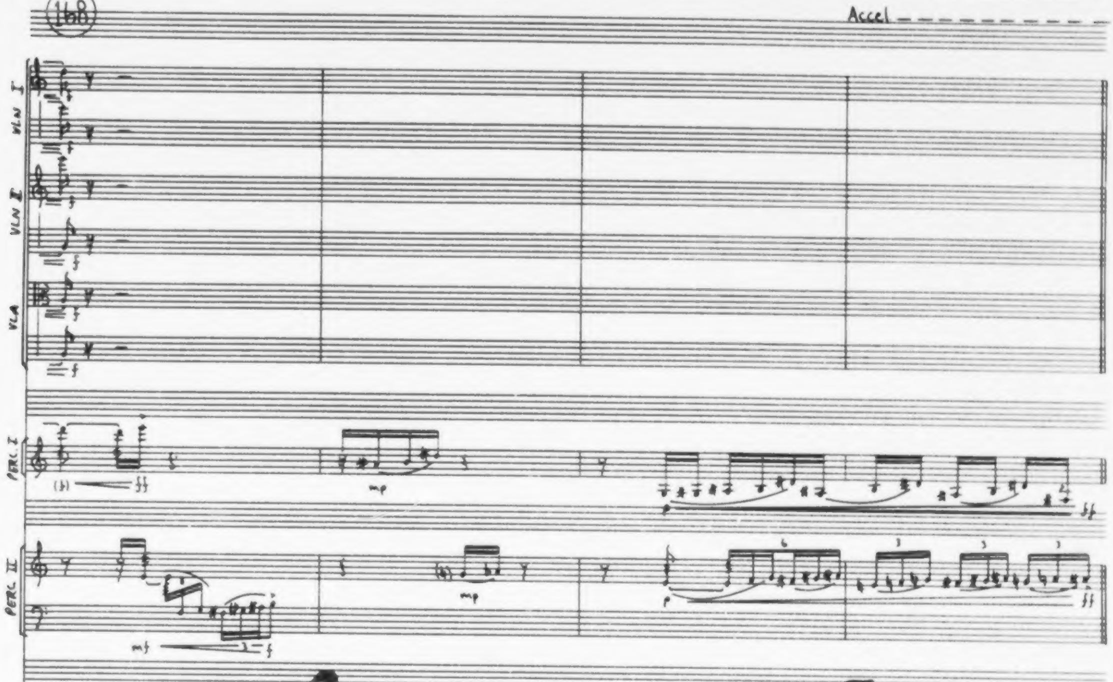
** at K5 all strings join single players but reduce dynamics to *mp*. Do not attempt to match (or avoid) the rhythmic patterns of the players around you. At 1st vibe A#, go to *pp*, at 2nd A#, crescendo *pp* < *ff*.

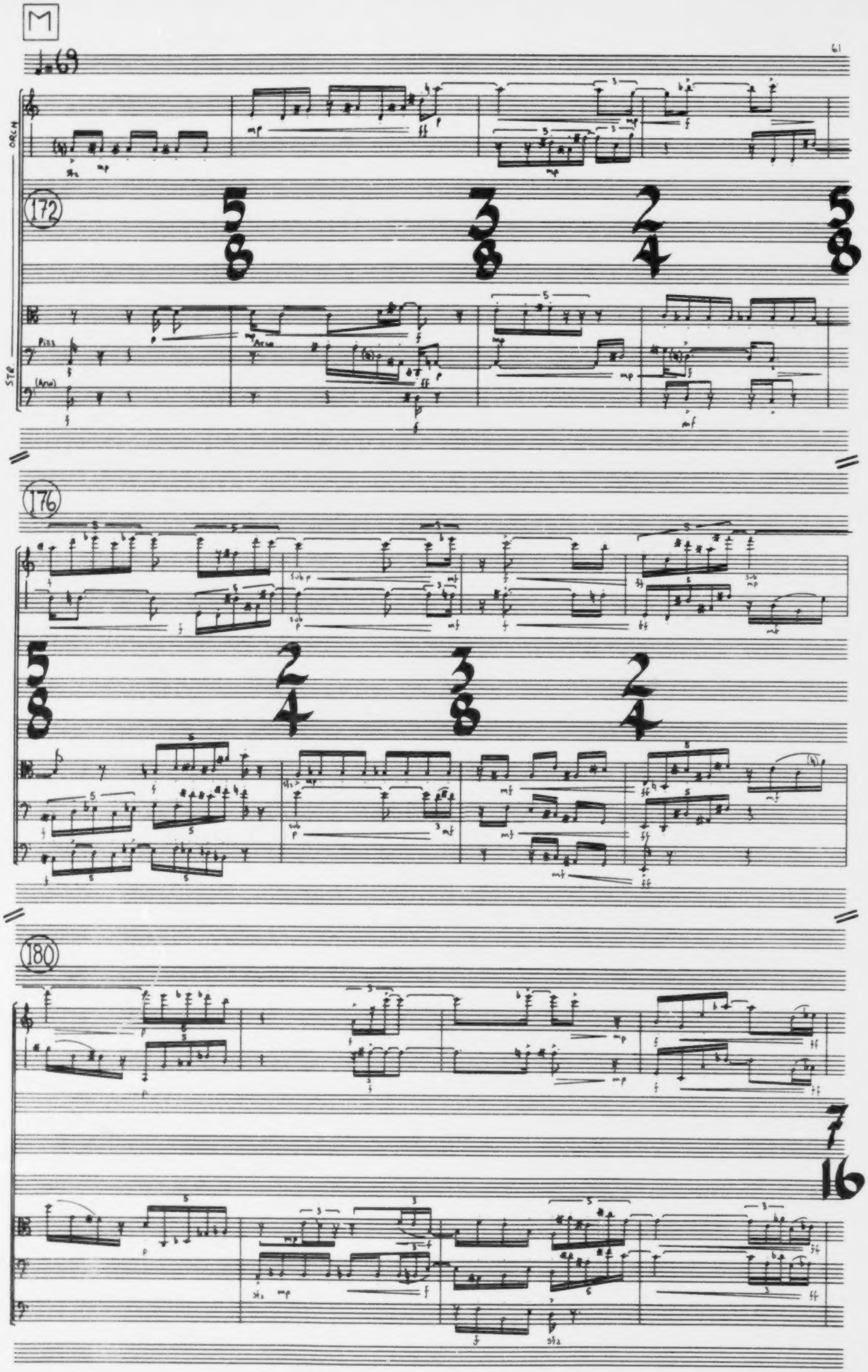

L
150
♩. 63
ORCH.
STR.
4/4 3/4 5/8 3/4 2/4
MS
Who — am I?
or who am I — be-come — that
QTET
STR.
HRP
E♭ F♯ G♮ A♭
D♮ C♯ B♭
PERC III
Marimba
Pizz
p dolce

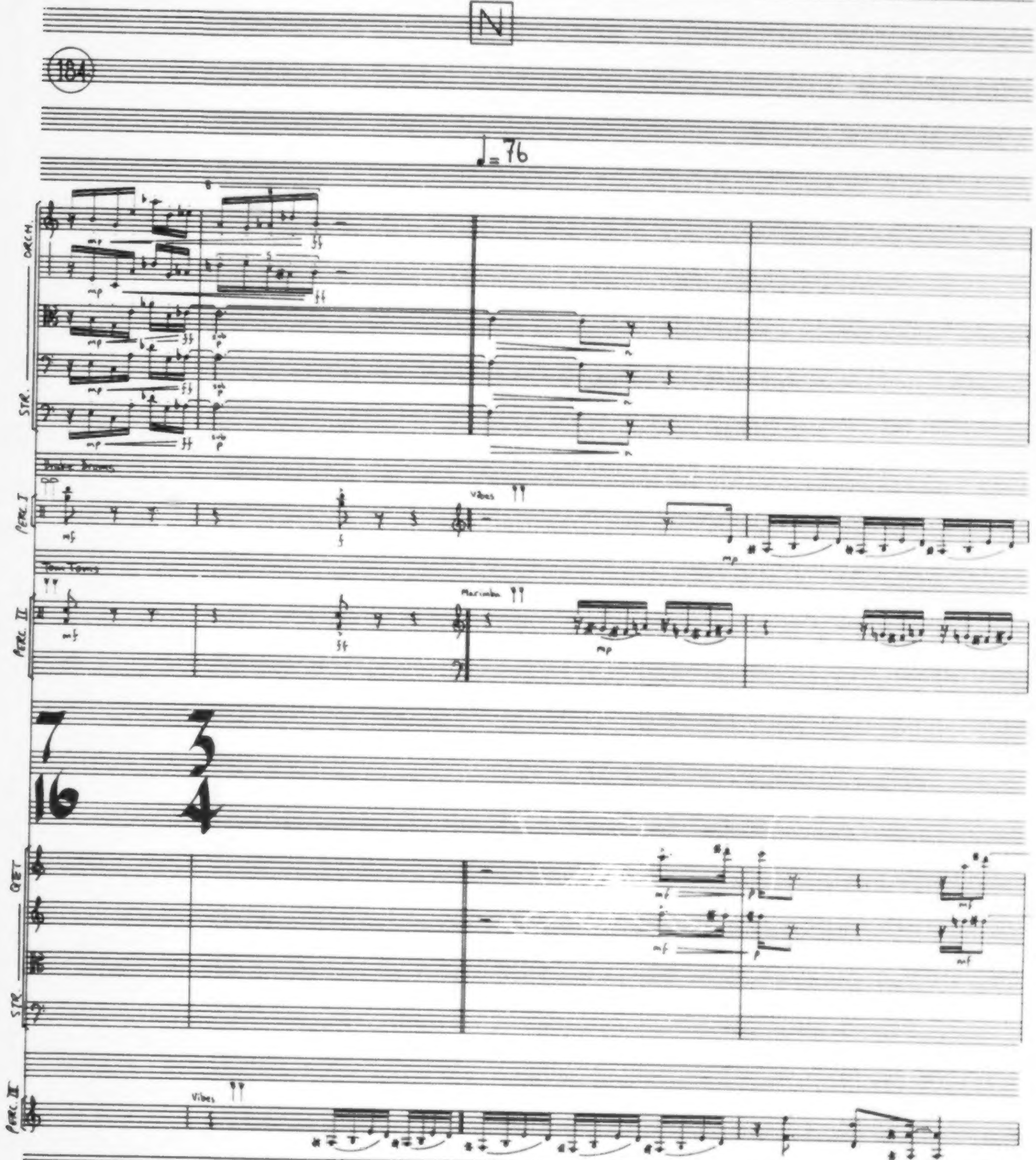

155
VLN I
VLN II
(pizz.) (1-3)
(pizz.) (4,5)
2/4
5/8
2/4
5/8
MS
walk - ing here I am ob - ser - ver oth - er
QTET
STR
pizz.
ARP. II

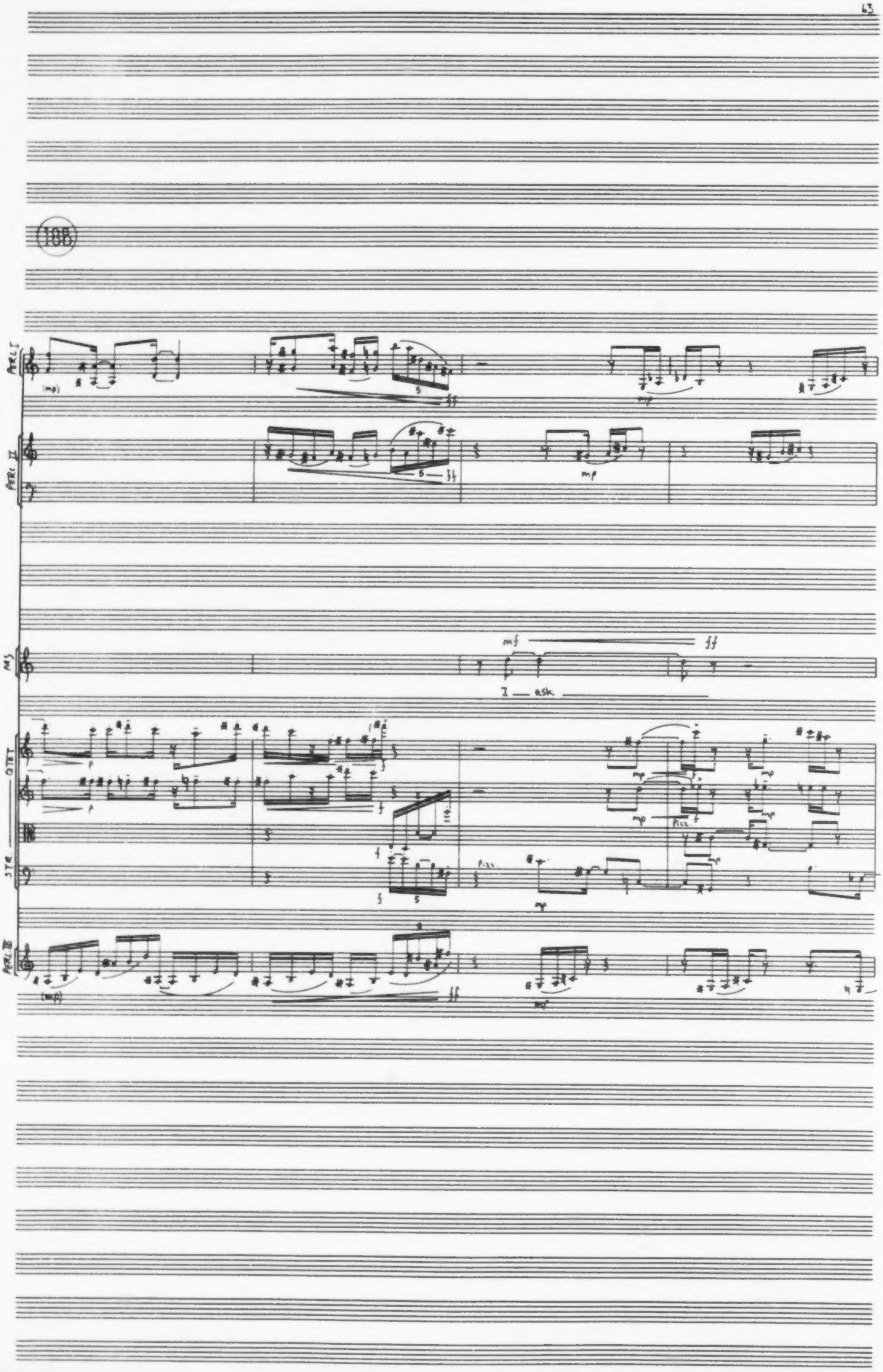

159
VLN I
VLN II
PERC I
PERC II
MS
STR. QTET
PERC III
(pizz)
Vibes
Marimba
Arco
Pizz
2/4
3/8
3:2
Ge - mi - ni
mp
pp
ppp
p
mf
ff
fz
sub mp

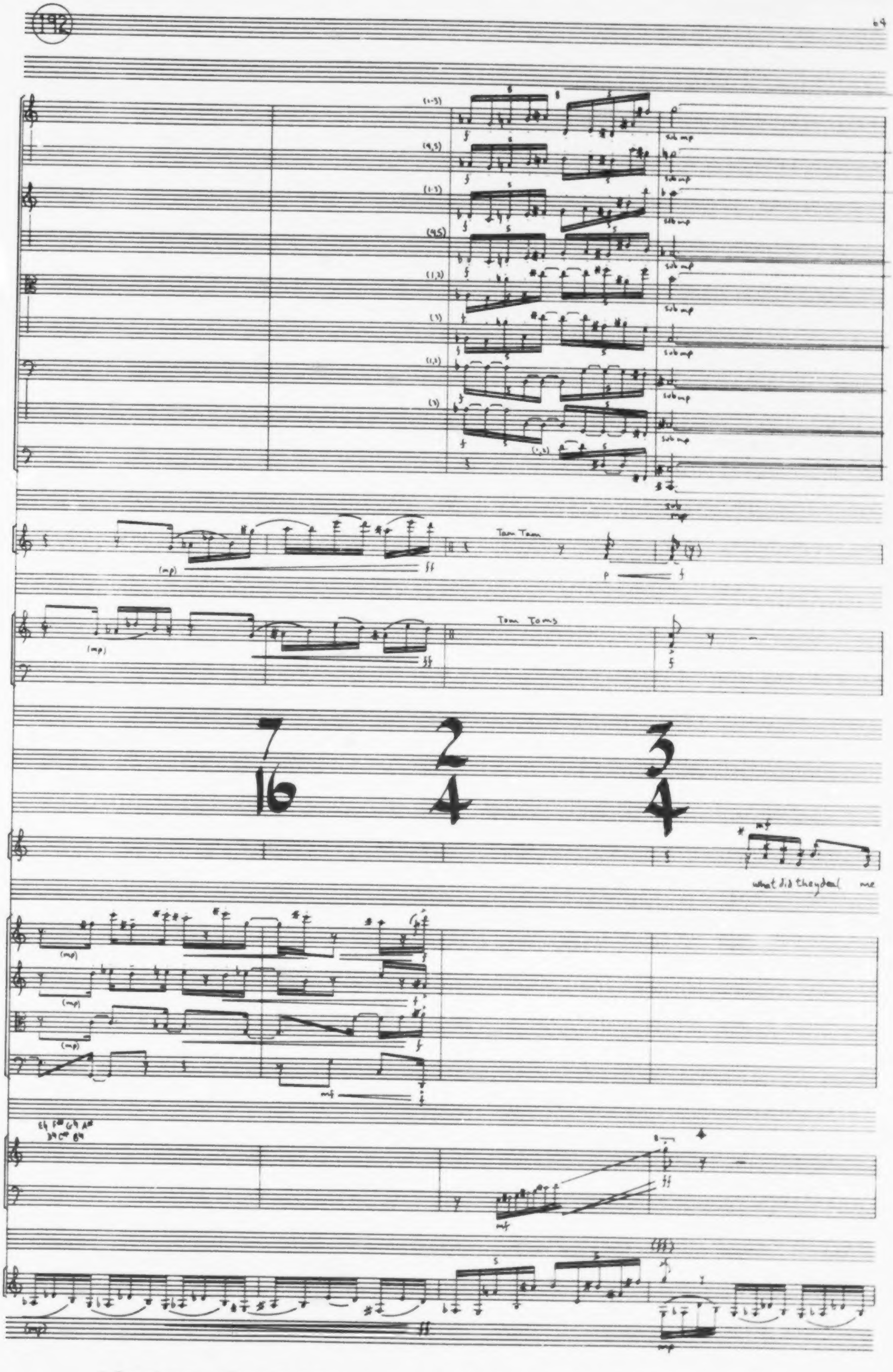

163
VLN I
VLN II
VLA
PERC I
PERC II
MS
QRT
STR.
HRP
PERC III
Arco
Pizz
3
8
5
8
starred
for
a
green
mp
pp
p
mf
ff
(mp)
(mf)
(p)


168
Accel
VLN I
VLN II
VLA
PERC I
PERC II
2
4
3
8
MS
gar den of cin e ma
QRT
STR
Pizz.
mp (Pizz.)
cresc.
PERC III
p
mp
mf
f
ff


M
♩=69
ORCH
STR
172
5/8
3/8
2/4
5/8
Pizz
(Arco)
Arco
mp
sfz
ff
f
mf
176
5/8
2/4
3/8
2/4
sub p
sub mp
180
7/16
p

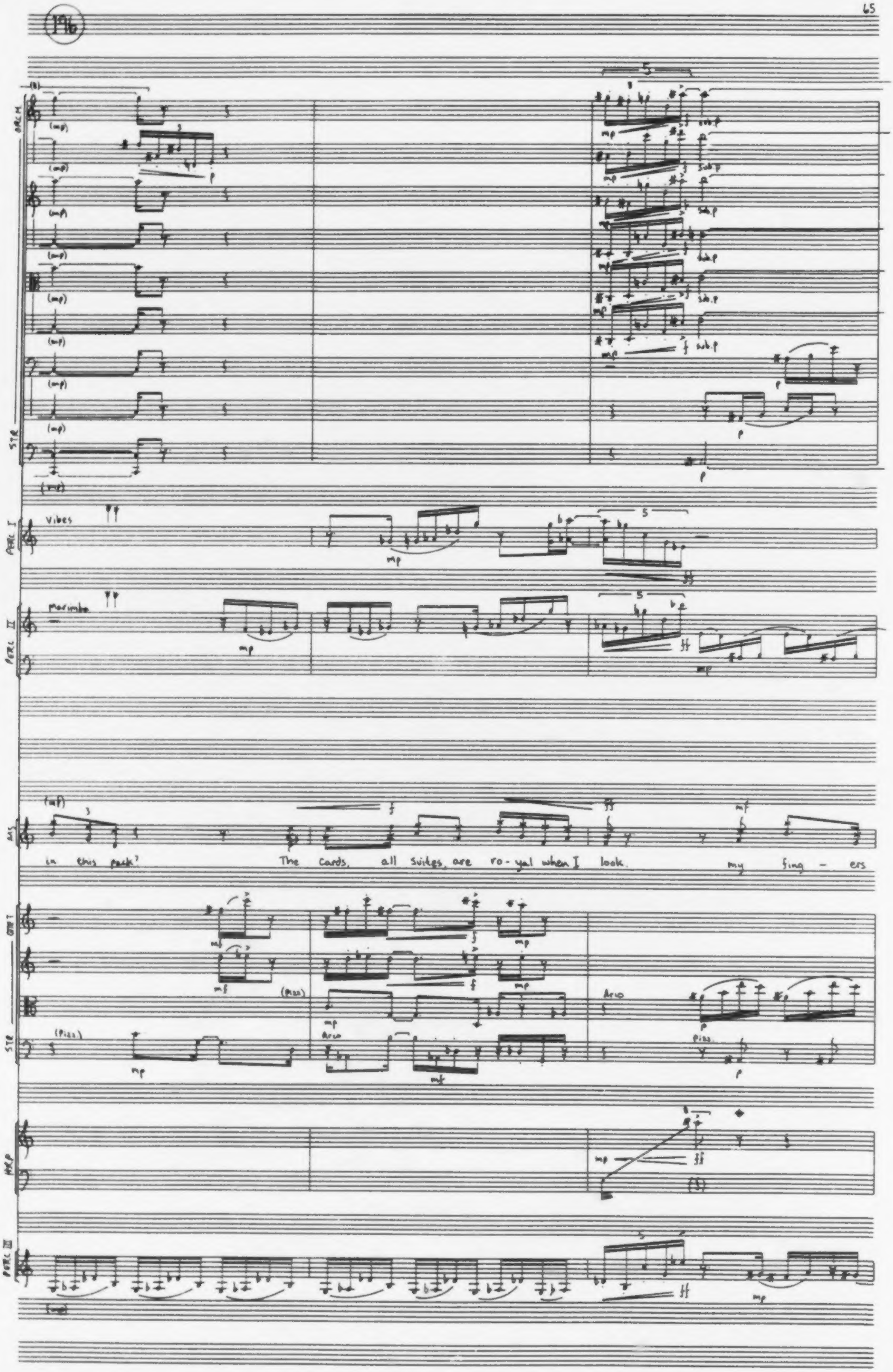

N
184
♩= 76
ORCH.
STR.
Snare Drums
PERC. I
Vibes
Tom-Toms
PERC. II
Marimba
7
16
3
4
QRT
STR.
PERC. III
Vibes
mp
ff
sub p
mf
f

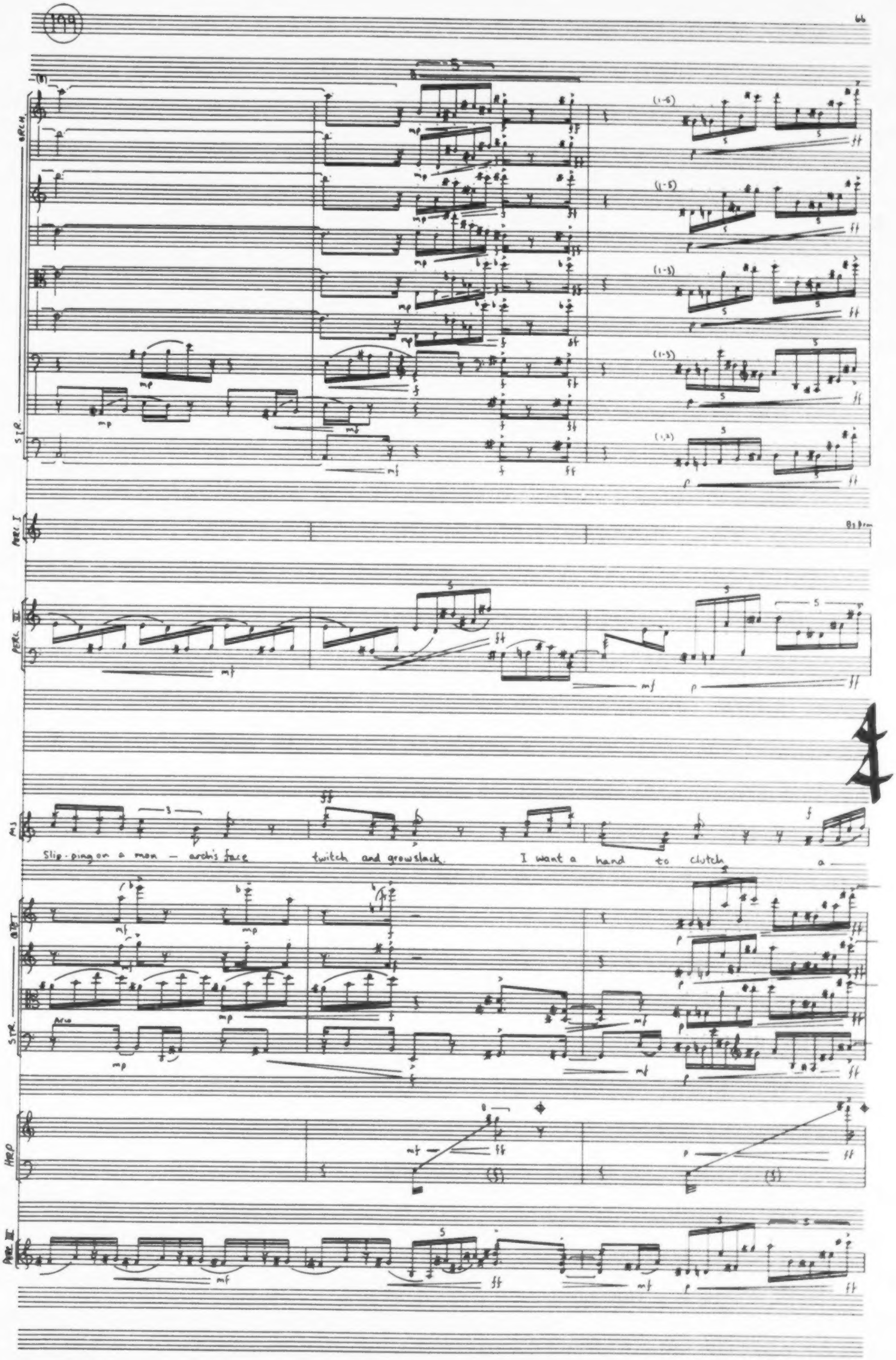

108
PERC I
(mp)
5
ff
mp
PERC II
5
ff
mp
MS
mf
ff
I — ask
QTET
STR
p
p
f
5
f
pizz.
mp
mp
mp
pizz.
f
mp
PERC III
(mf)
ff
mf

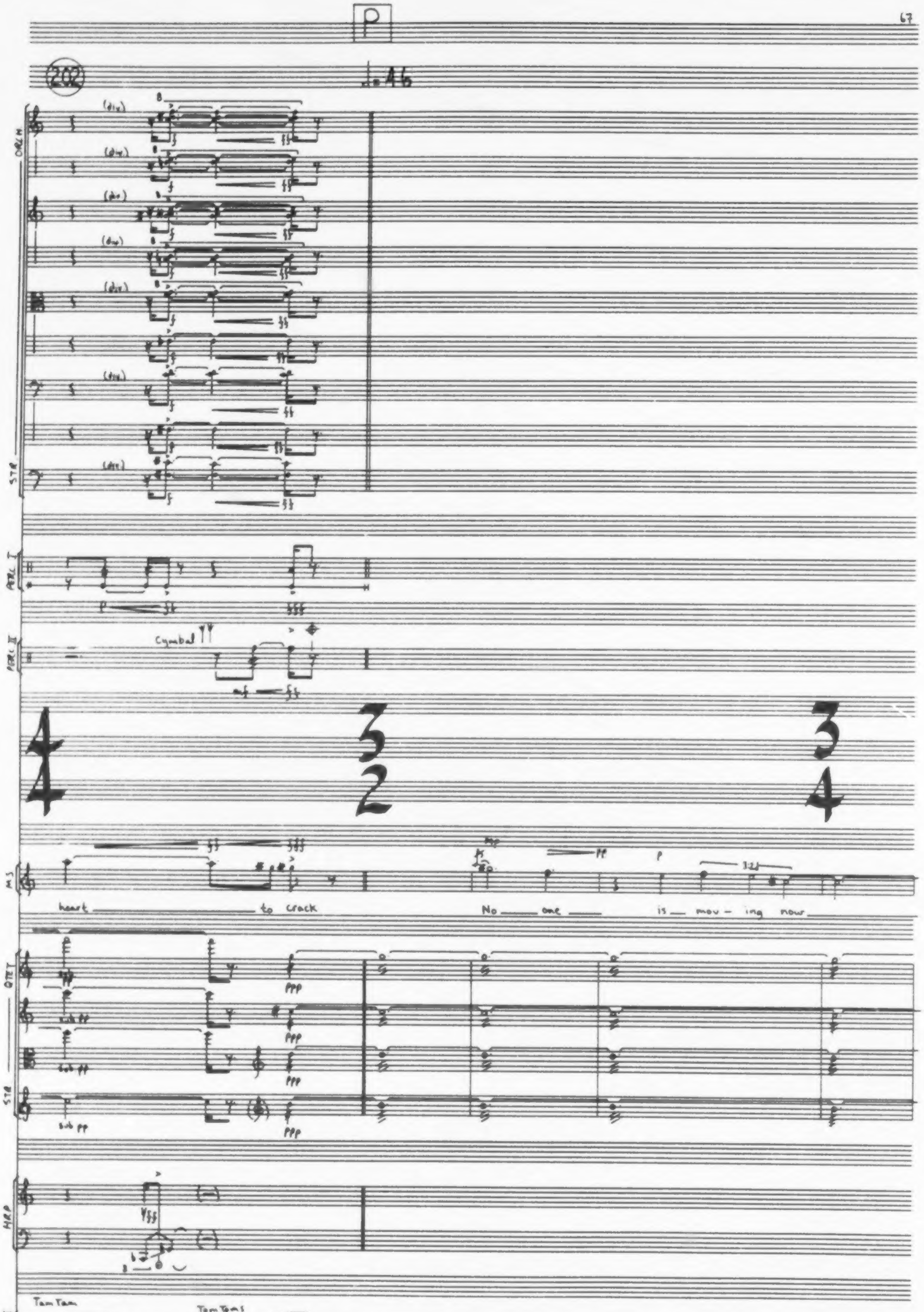

192
(1-3)
(4,5)
(1-3)
(4,5)
(1,2)
(3)
(1,2)
(3)
(1,2)
sub mp
(mp)
ff
Tam Tam
p
f
Tom Toms
7
16
2
4
3
4
mf
what did they deal me
mf
E♭ F♯ G♮ A♯
D♮ C♭ B♮
(ff)
(mp)

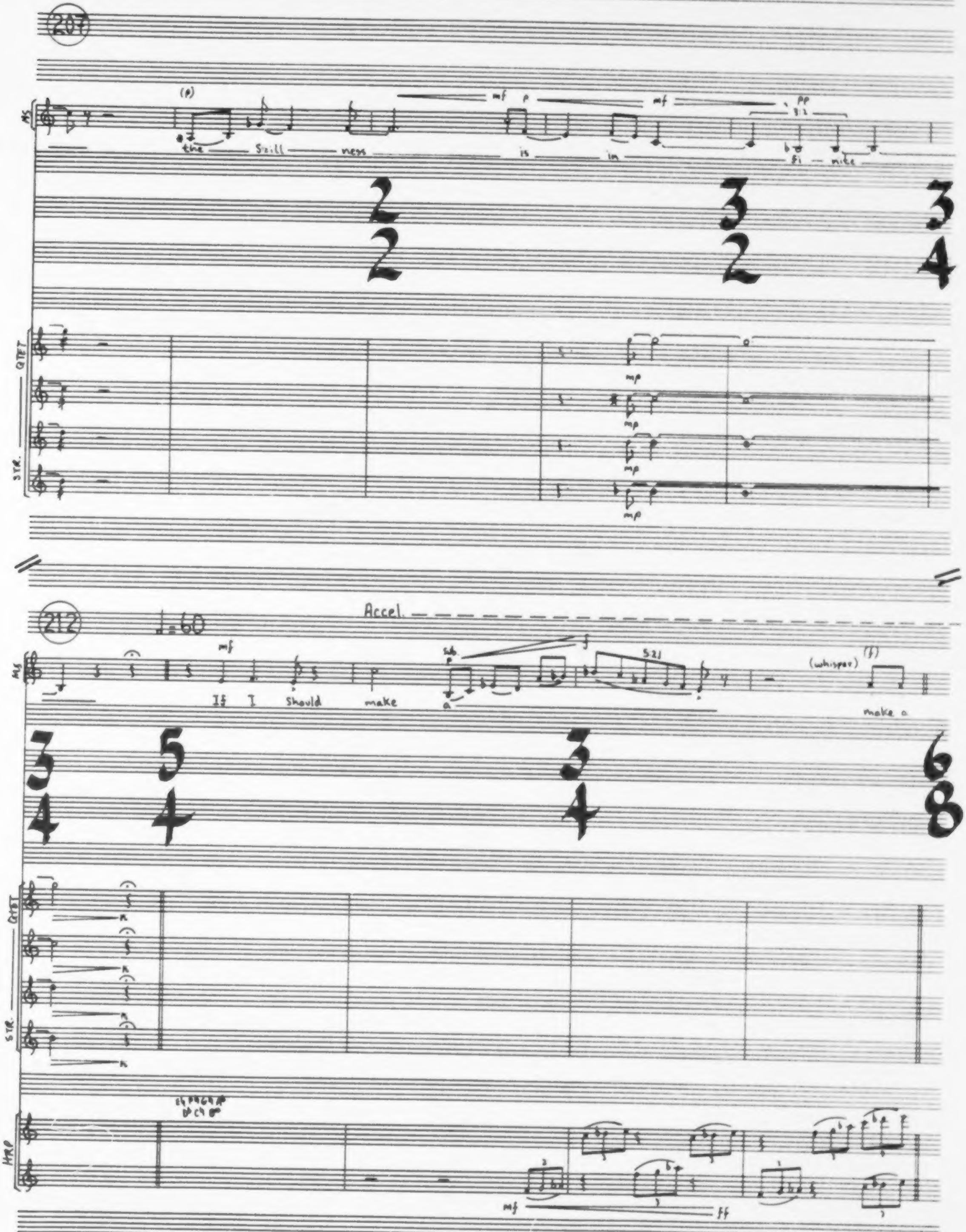
---

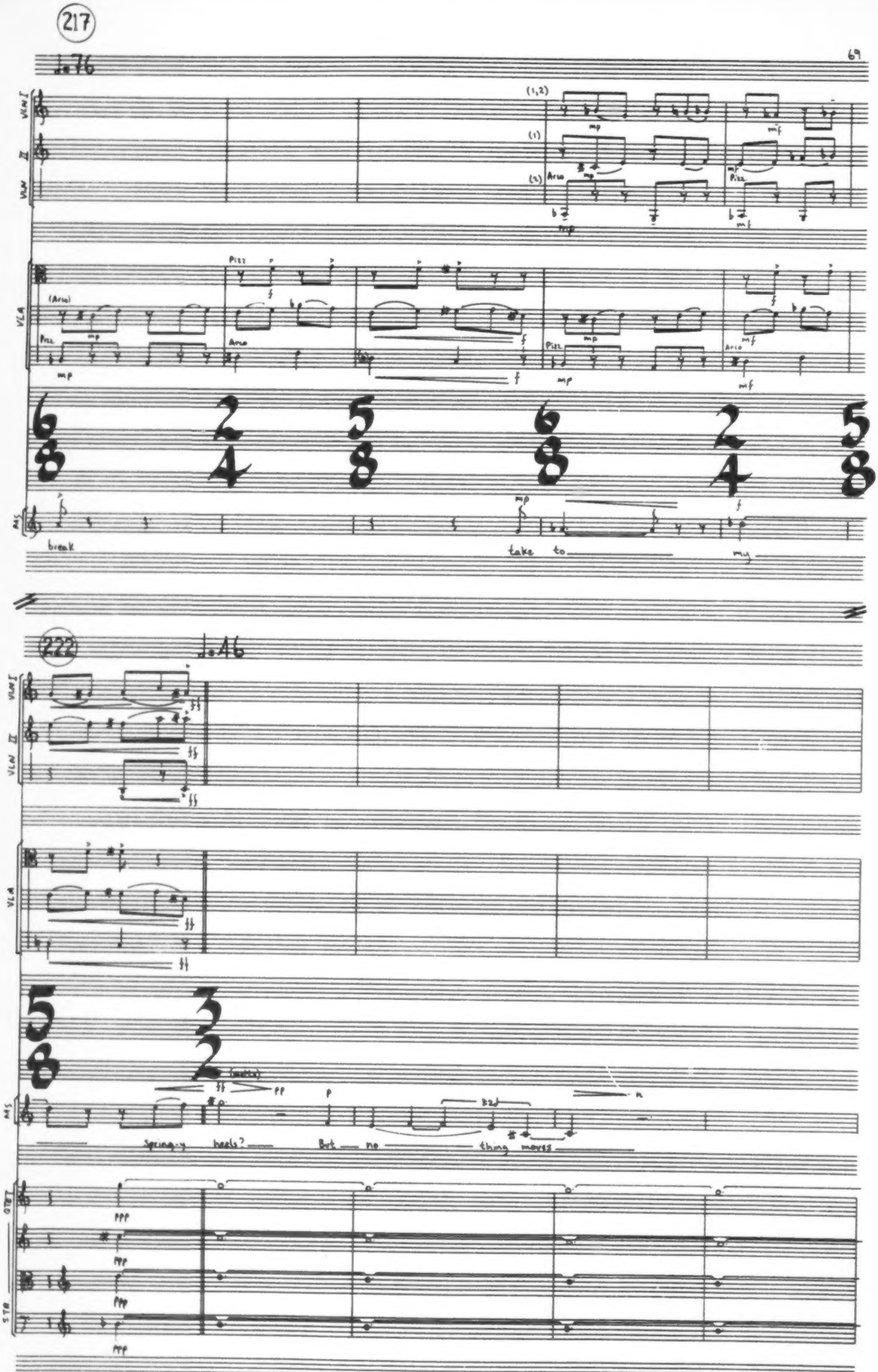
* *Sprechstimme*: Generally follow the shape of line indicated, pitch is not important. Portray the emotional content of the text.

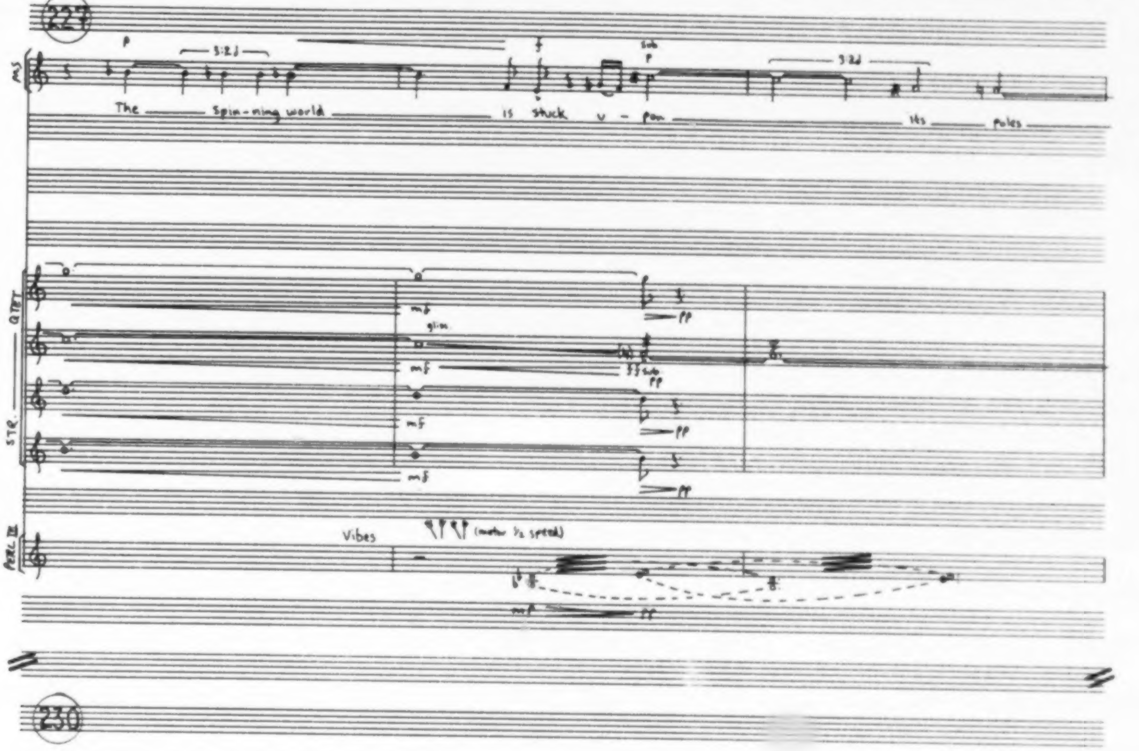

196
ORCH
STR
(mp)
sub. p
PERC I
Vibes
PERC II
Marimba
MS
in this pack? The cards, all suites are ro - yal when I look. my fing - ers
STR
(Pizz)
Arco
Pizz.
HRP
PERC III

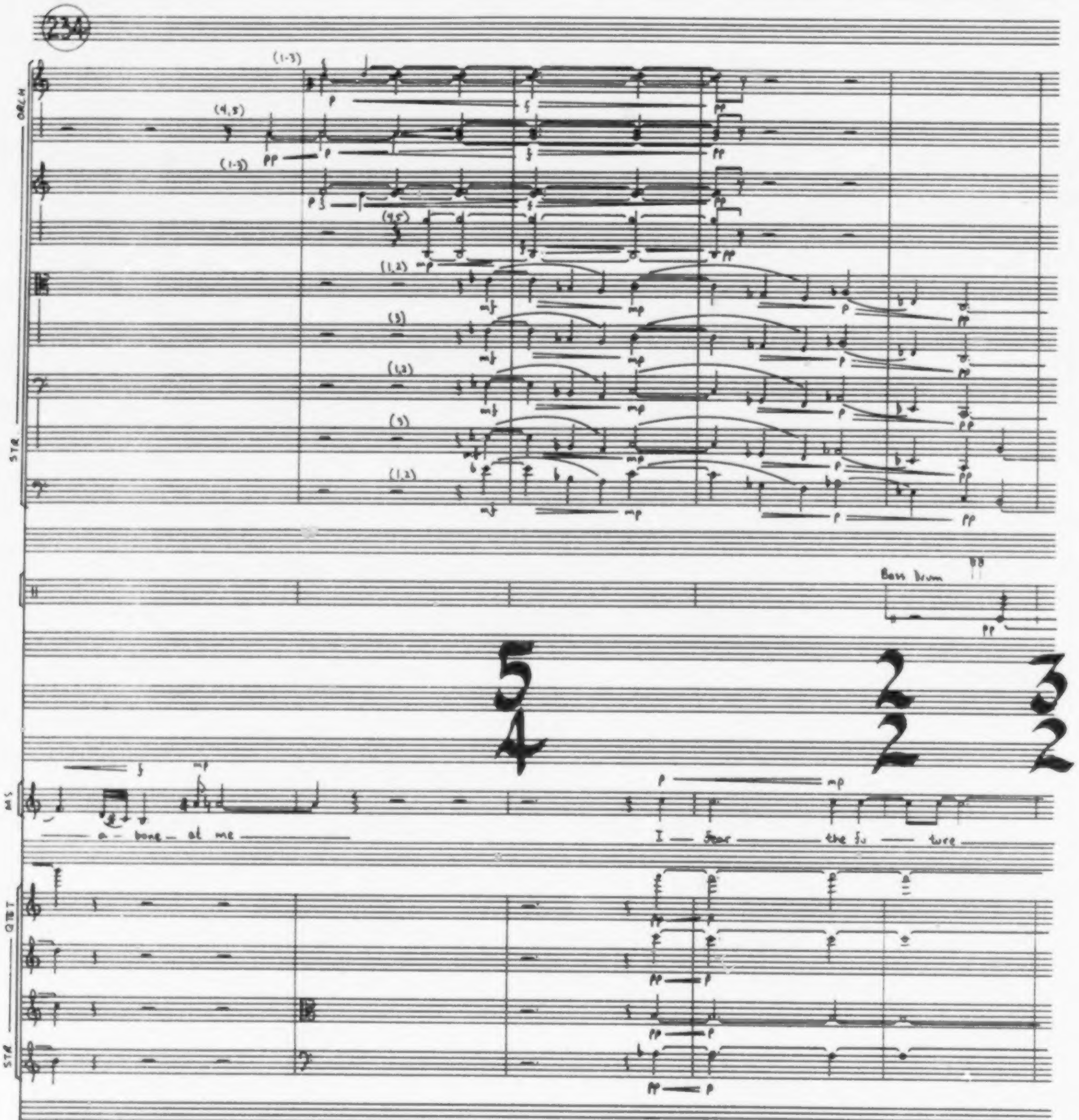

199
ORCH.
STR.
PERC. I
B. Drum
PERC. II
M.S
Slip-ping on a mon - arch's face twitch and grow slack. I want a hand to clutch a -
STR.
Arco
HARP
PERC. III
mp
mf
f
ff
p

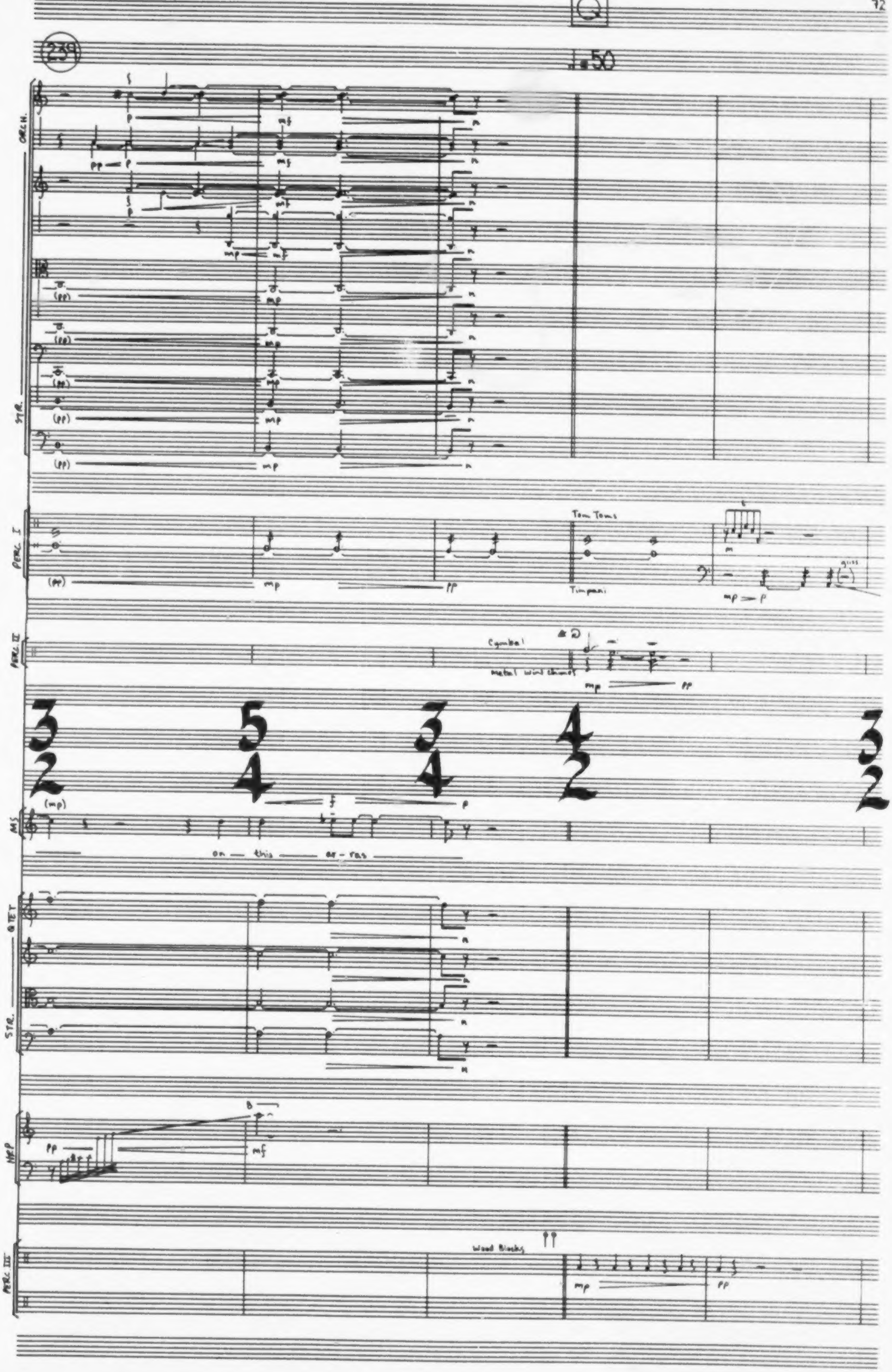

P
202
♩. = 46
ORCH
(div)
STR
PERC I
PERC II
Cymbal
4
4
3
2
3
4
M-S
heart to crack
No one is mov - ing now
QTET
STR
sub pp
ppp
HARP
PERC III
Tam Tam
Tom Toms

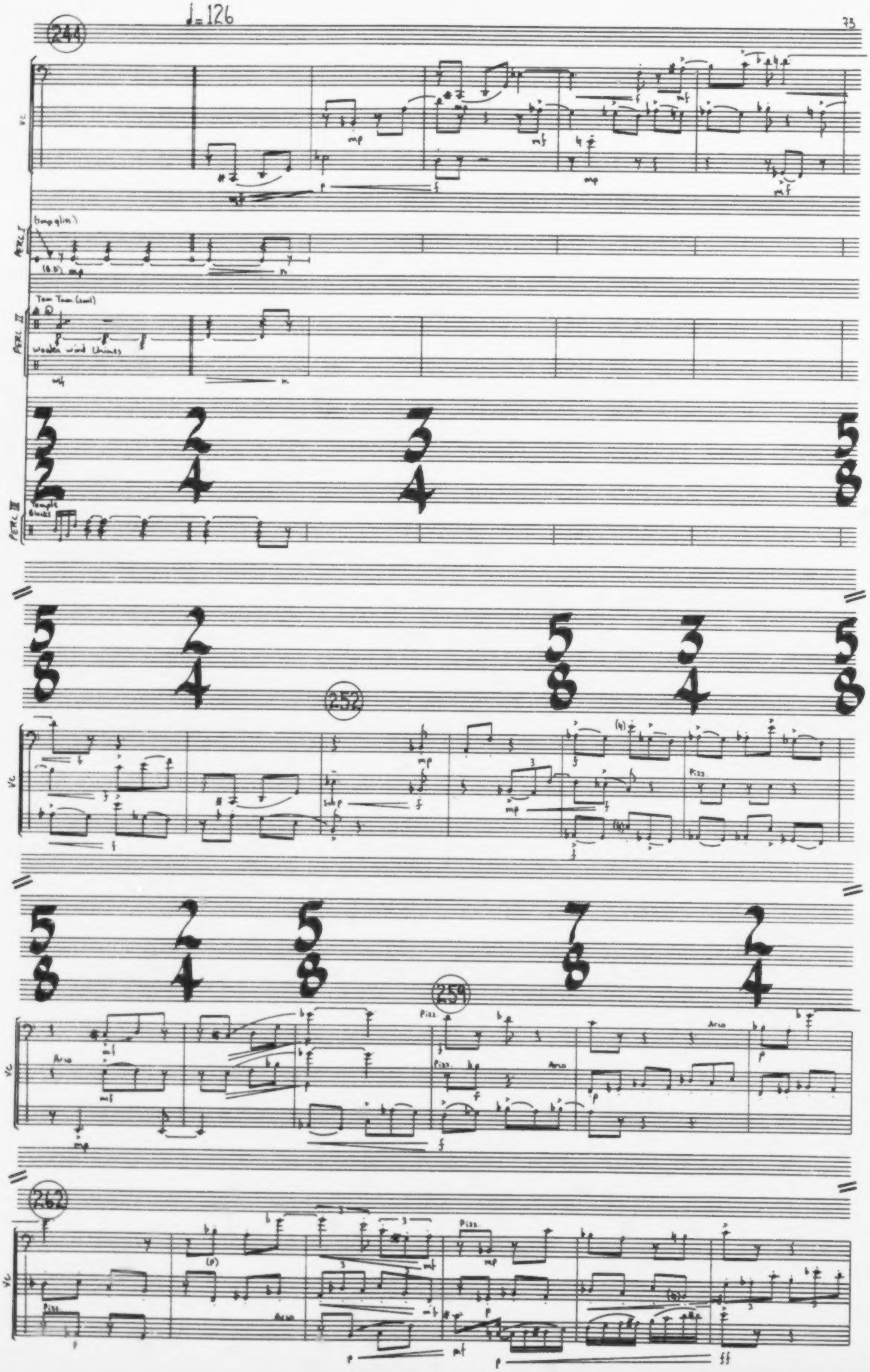

207
MS
(p)
mf
p
mf
pp
3:2
the — still — ness — is — in — fi — nite
2
2
3
2
3
4
QTET
STR.
mp
mp
mp
mp
212
♩= 60
Accel.
mf
sub. p
f
5:21
(whisper)
(f)
If I should make a
make a
3
4
5
4
3
4
6
8
n
HRP
3
mf
ff

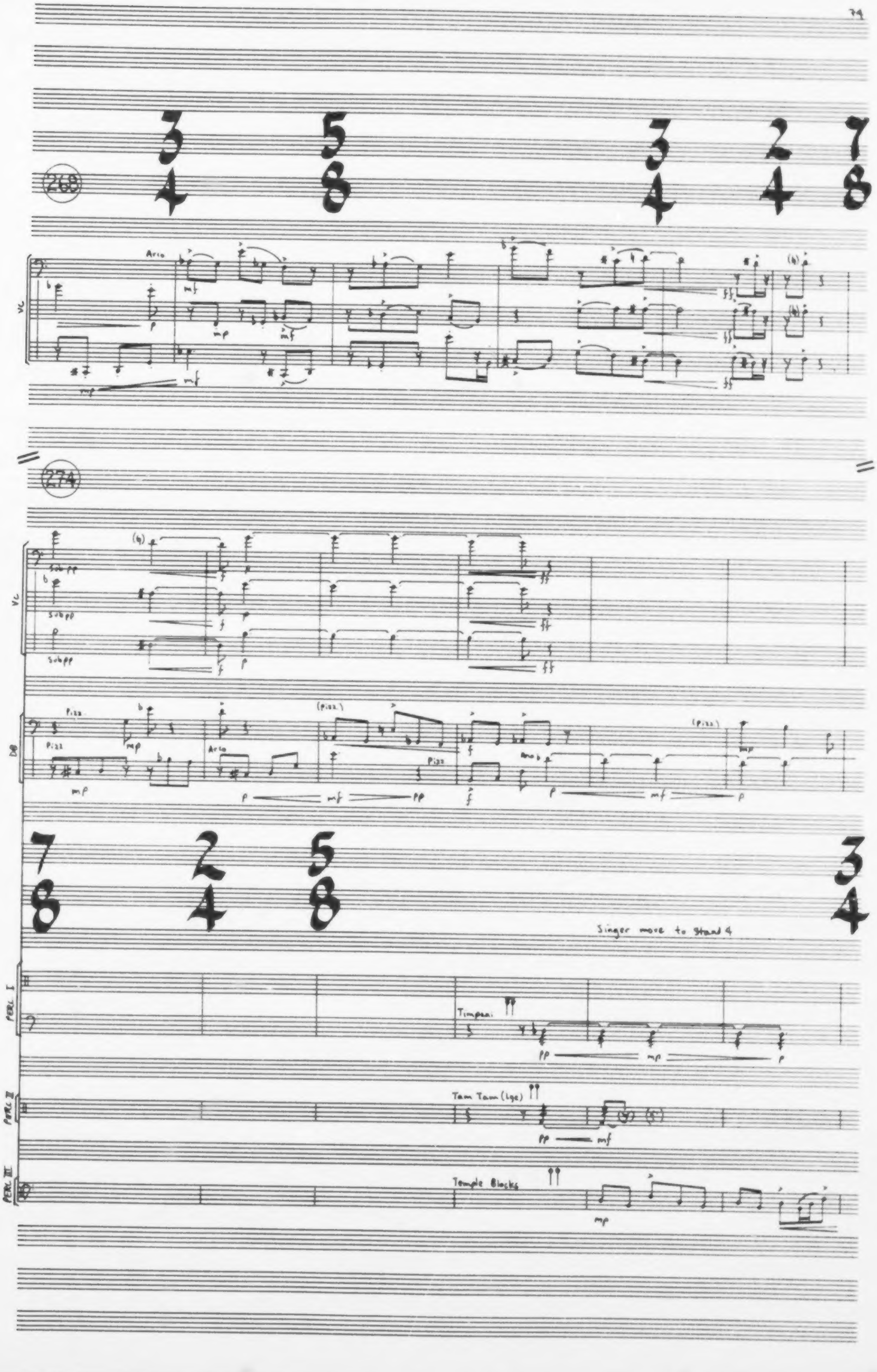

217
♩.=76
VLN I
VLN II
VLN
(1,2)
(1)
(2)
Arco
Pizz
VLA
(Arco)
mp
mf
f
6/8 2/4 5/8 6/8 2/4 5/8
M.S.
break
take to
my
222
♩.=46
ff
5/8 3/2
(molto)
pp
p
3:2
Spring-y heels? But no thing moves
n
GTR
STR
ppp

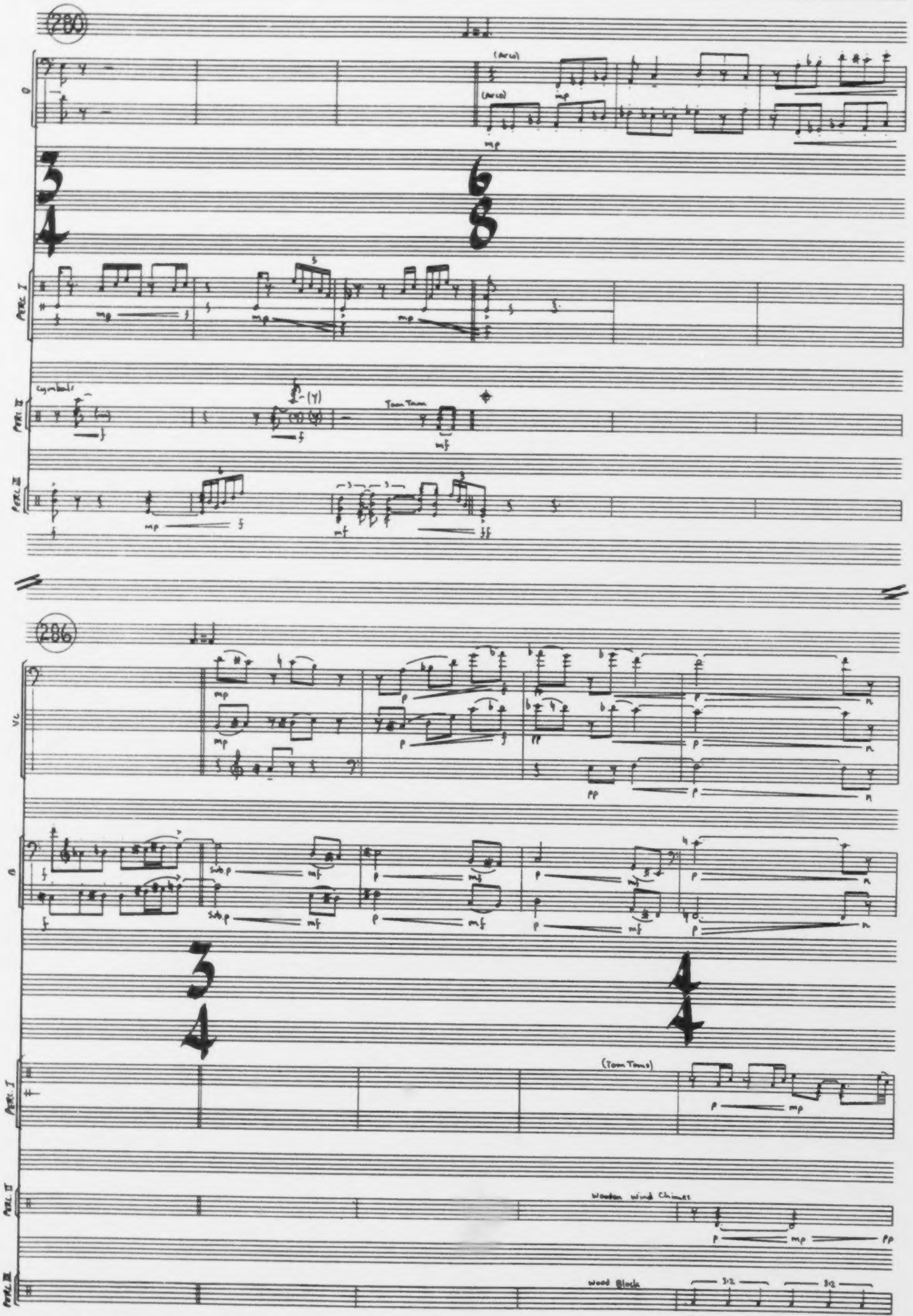

227
MS
3:2♩
The spin-ning world is stuck u-pon its poles
sub p
STR. QTET
gliss
PERC II
Vibes
(motor ½ speed)
230
the still-ness Points

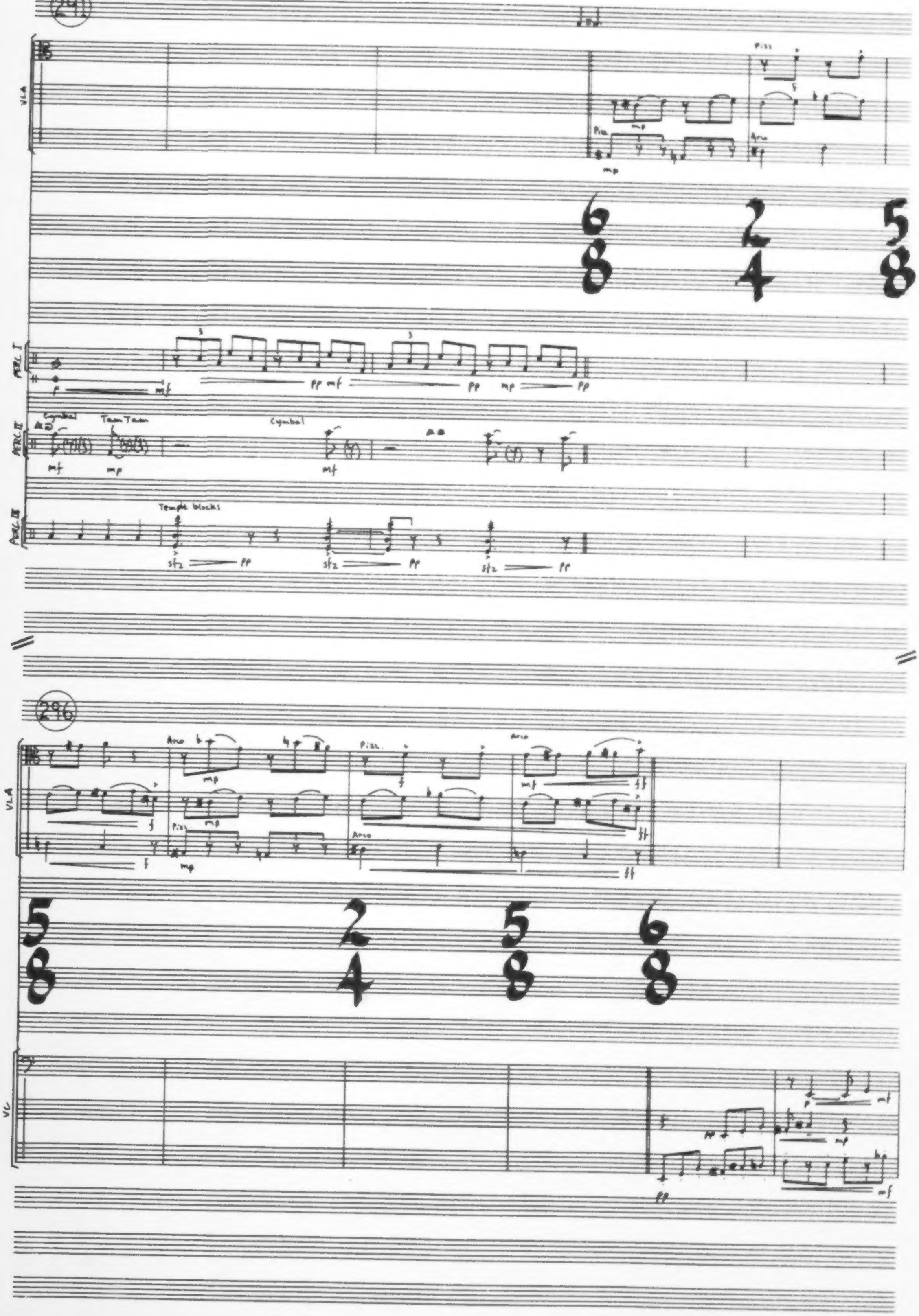

234
ORCH
STR
Bass Drum
5/4
2/2
3/2
MS
a — bone — at me
I — fear — the fu — ture
QTET
STR
HRP
PRC II

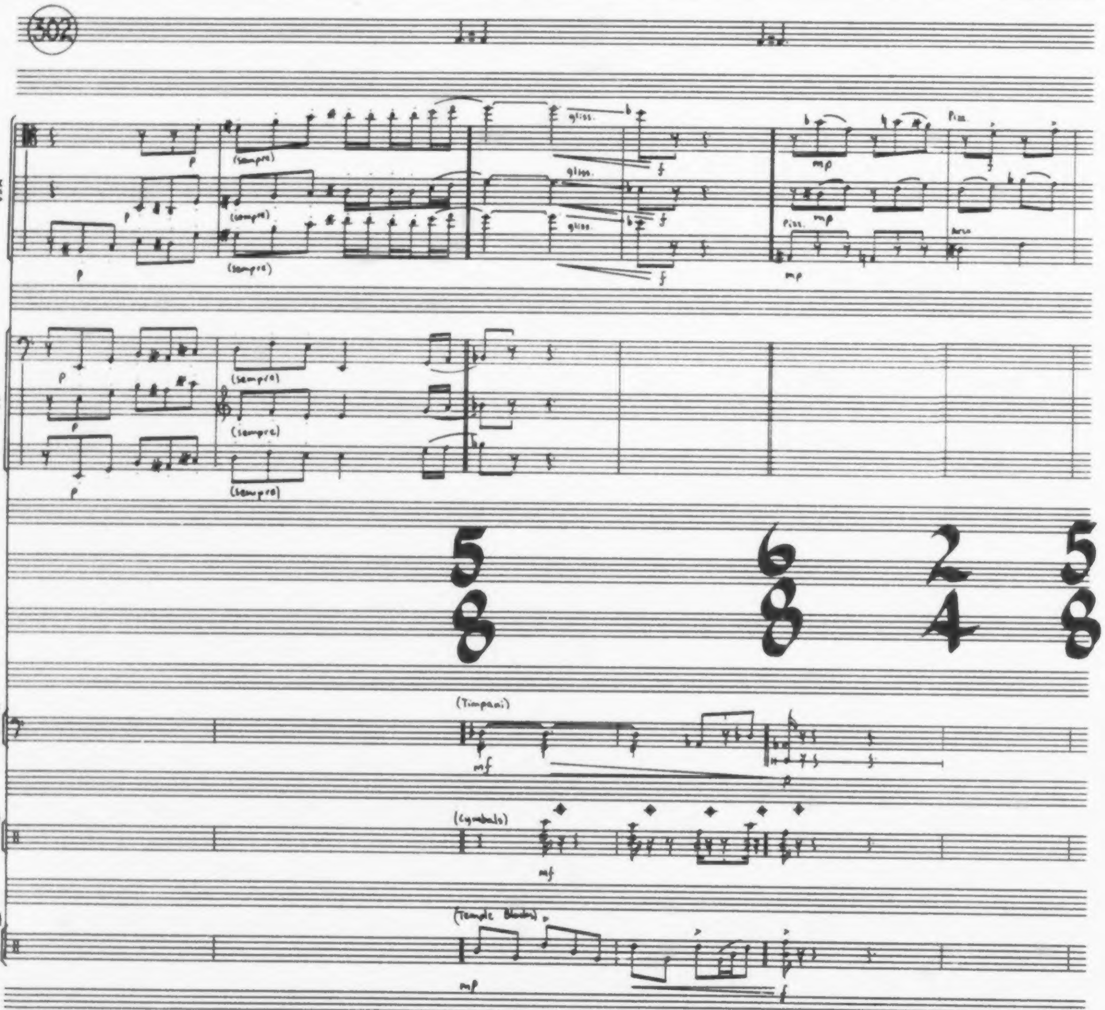

Q
239
♩=50
ORCH.
STR.
PERC. I
Tom Toms
Timpani
gliss
PERC. II
Cymbal
metal wind chimes
3/2 5/4 3/4 4/2 3/2
MS
on this ar-ras
QTET
STR.
HRP
PERC. III
Wood Blocks
pp mp mf p (pp) (mp) f n

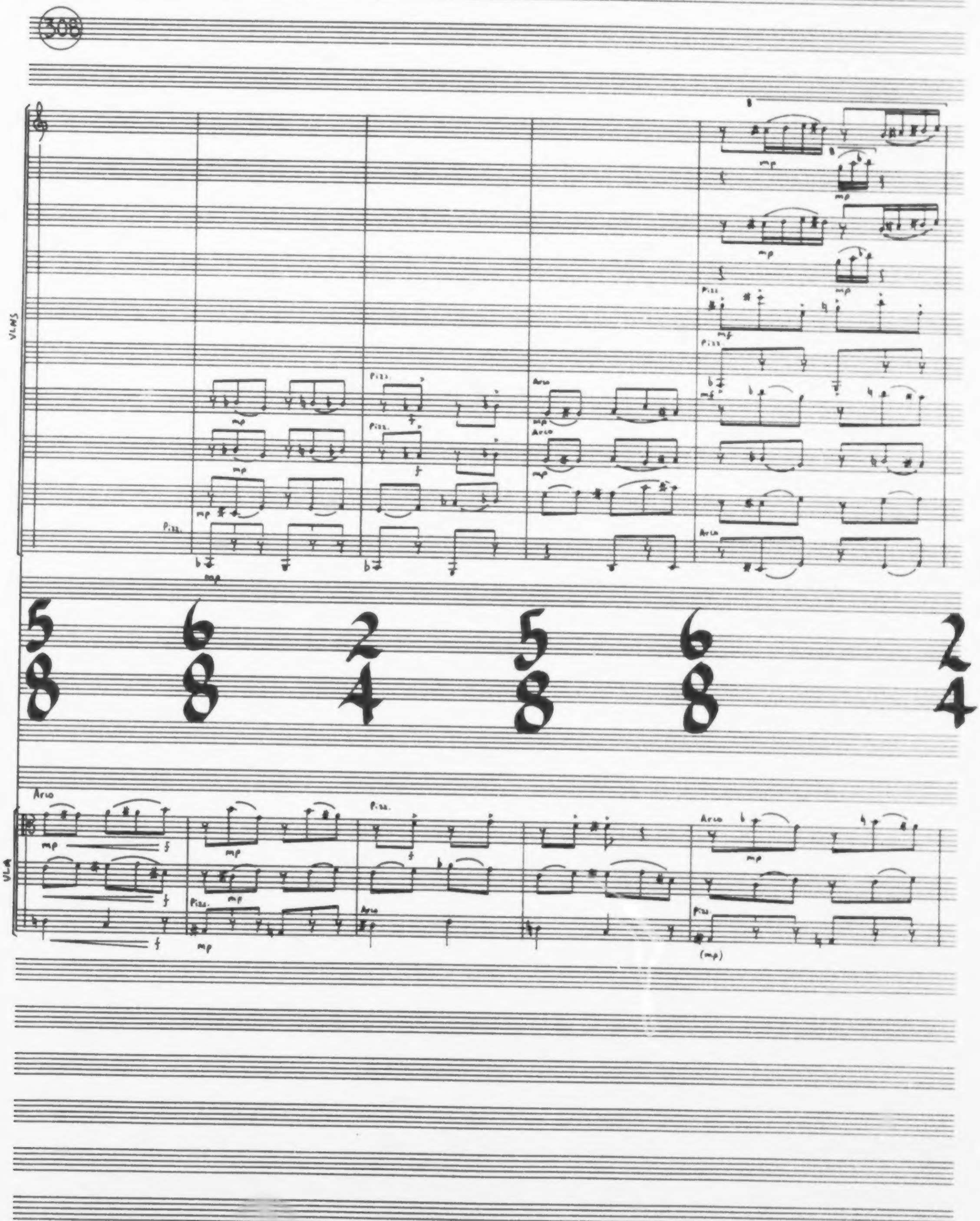

244
♩= 126
Vc
(temp. gliss.)
Perc I
Tam Tam (small)
Perc II
Wooden wind chimes
Perc III
Temple Blocks
3/2 2/4 3/4 5/8
252
5/8 2/4 5/8 3/4 5/8
sub p
Pizz.
259
5/8 2/4 5/8 7/8 2/4
Arco
Pizz.
262
mp mf f p ff

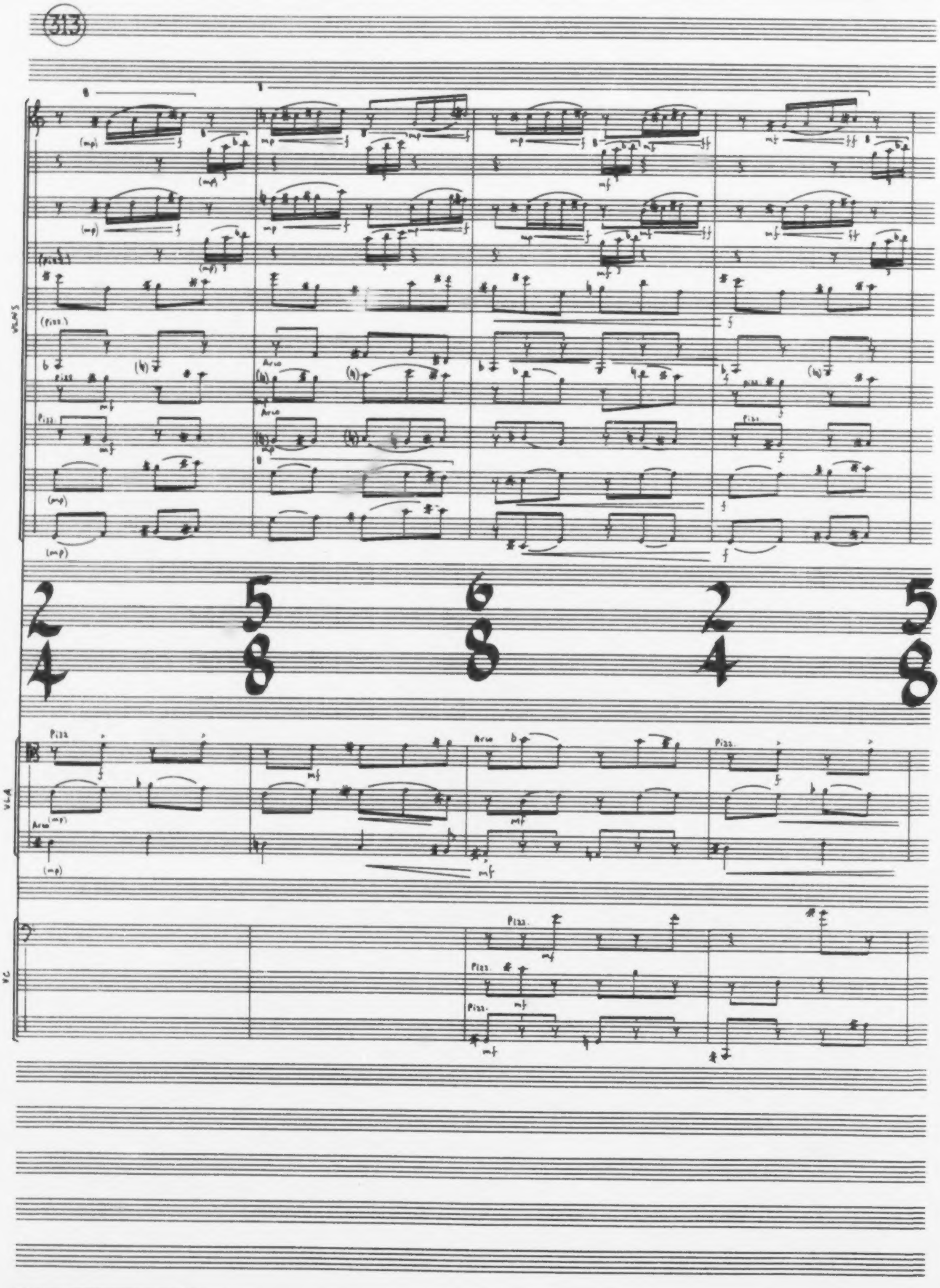

268
3/4
5/8
3/4
2/4
7/8
VC
Arco
mp
mf
p
ff
274
sub pp
f
ff
p
DB
Pizz
(Pizz.)
Arco
mp
mf
pp
f
7/8
2/4
5/8
3/4
Singer move to Stand 4
PERC I
Timpani
pp
mp
p
PERC II
Tam Tam (Lge)
pp
mf
PERC III
Temple Blocks
mp

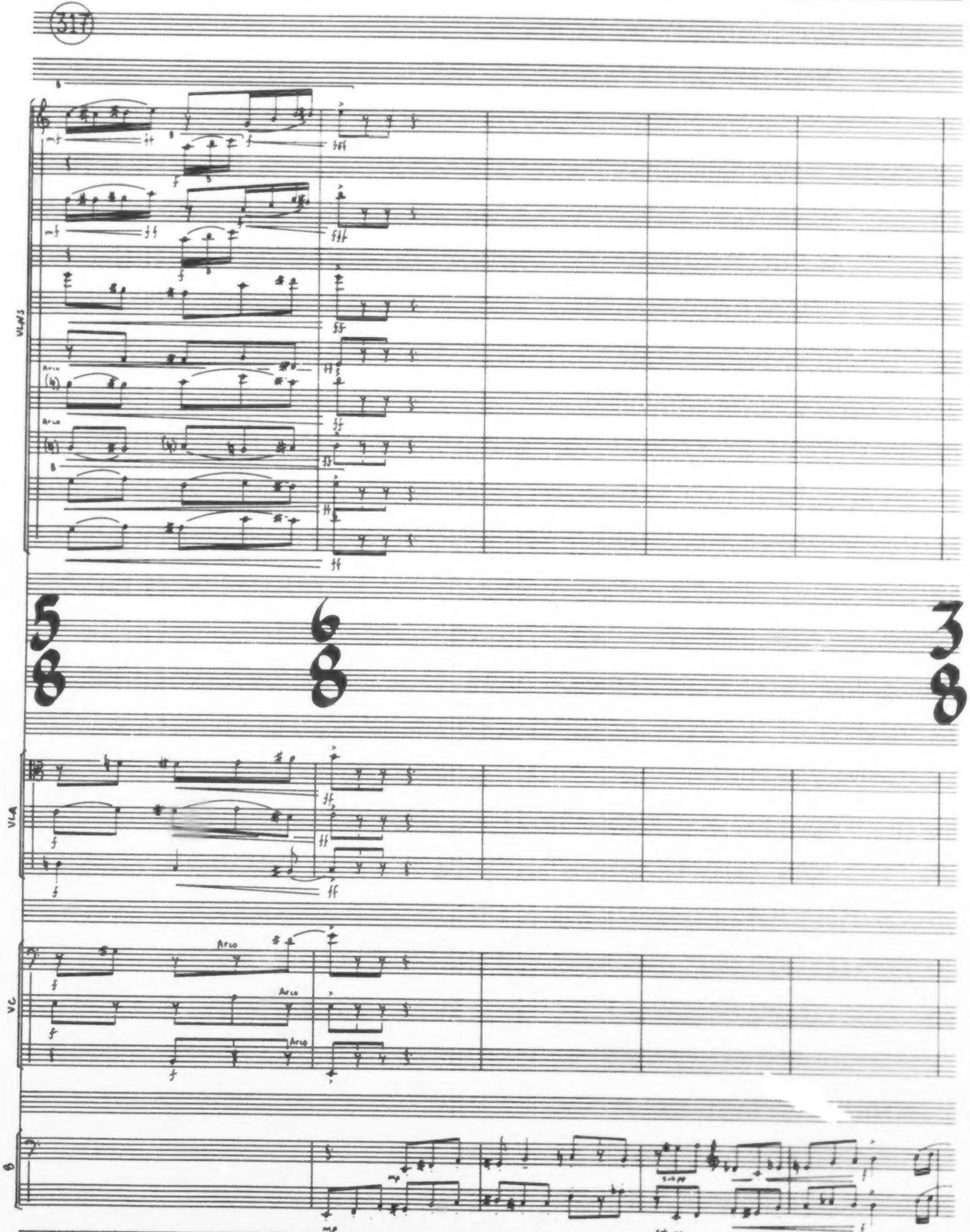

280
(Arco)
(Arco)
mp
3/4
6/8
Perc I
Perc II
Cymbals
Tom Tom
mf
Perc III
mp
f
ff
286
Vc
B
sub p
mf
p
n
pp
3/4
4/4
(Tom Toms)
Wooden Wind Chimes
Wood Block
3:2
3:2

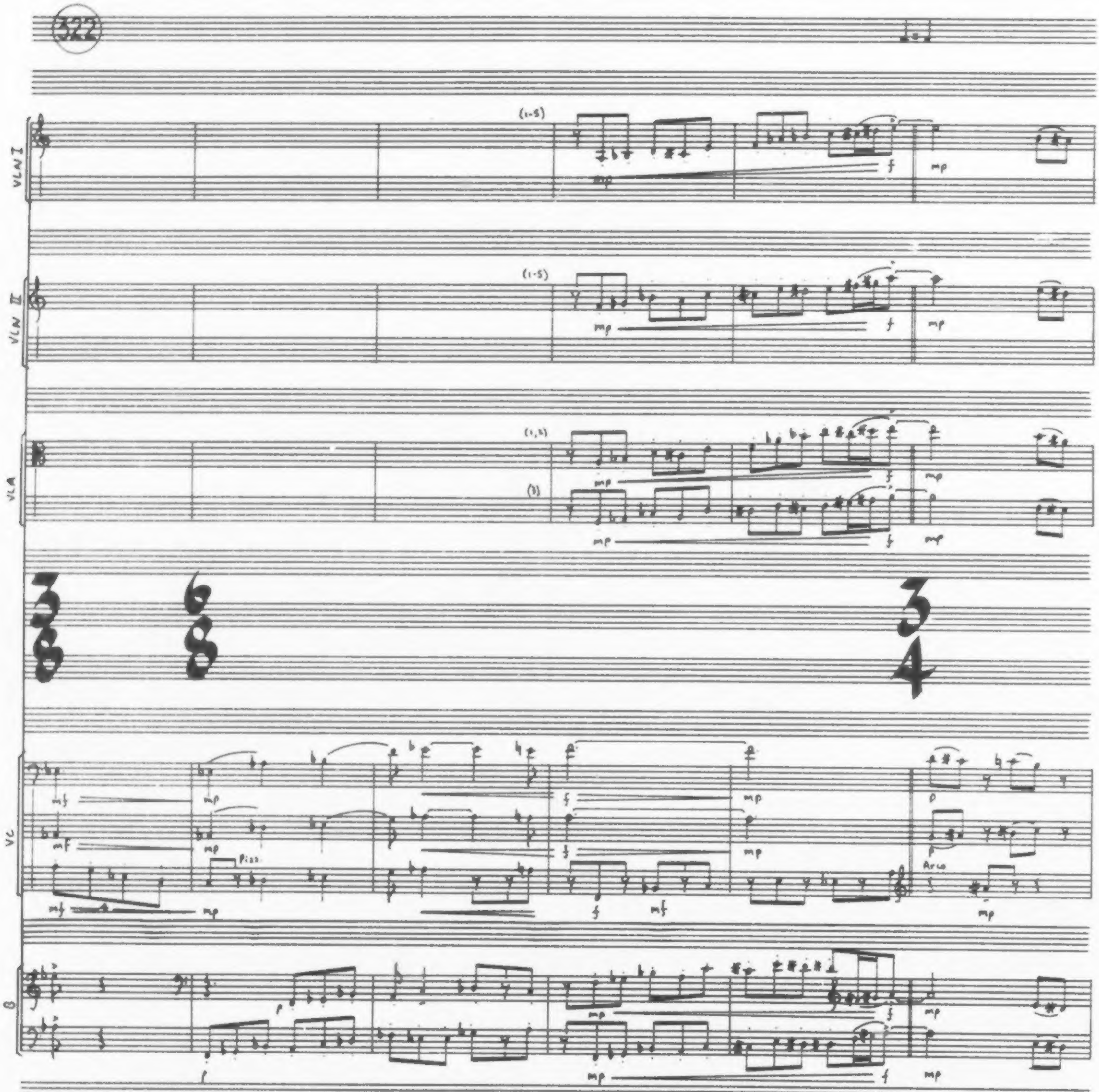

291
VLA
Pizz
Arco
mp
f
6
8
2
4
5
8
PERC I
pp
mf
PERC II
Cymbal
Tam Tam
PERC III
Temple blocks
sfz
296
ff
VC
pp
mf

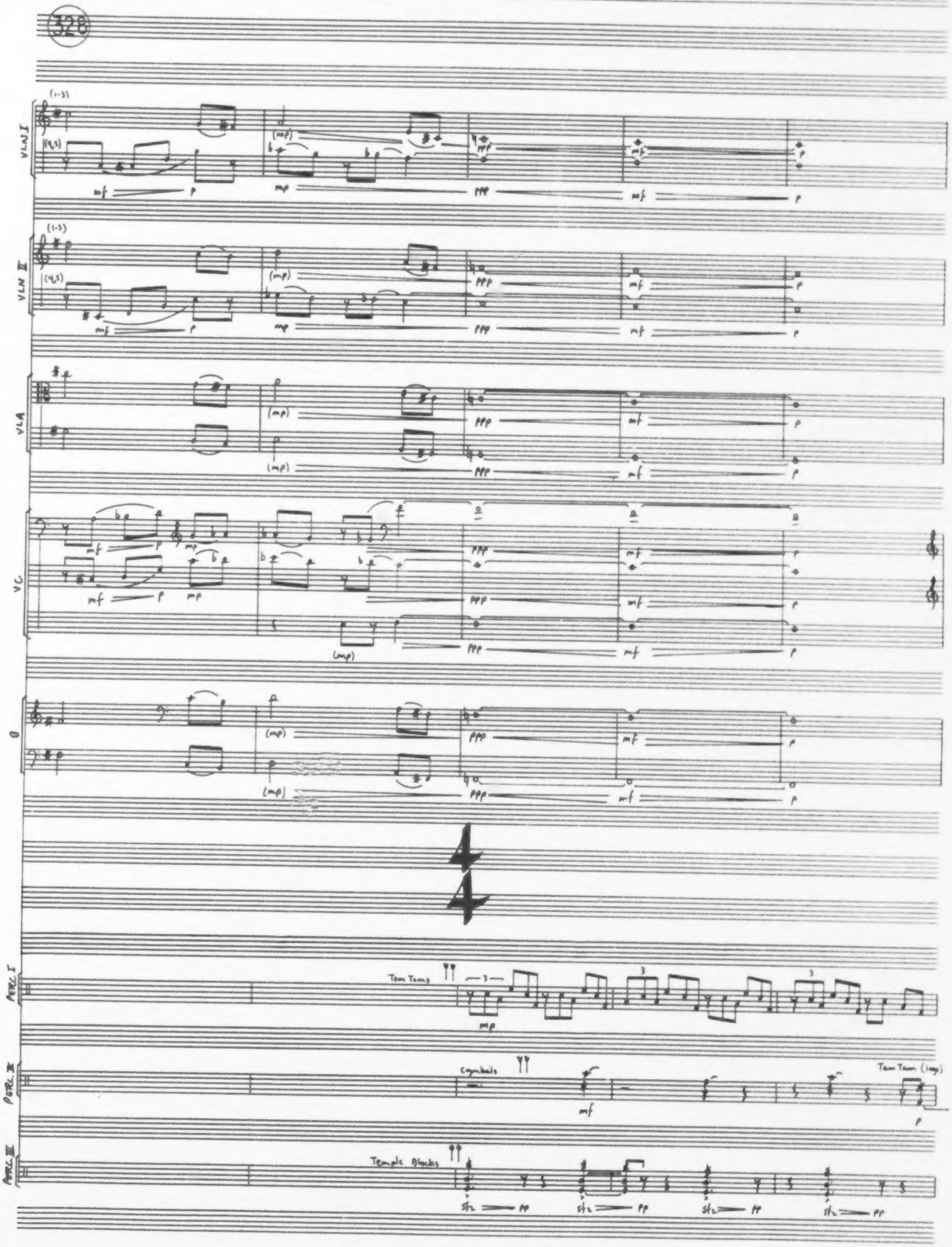

302
VLA
VC
Perc I
Perc II
Perc III
(sempre)
gliss.
Pizz.
Arco
p
mp
mf
f
5/8
6/8
2/4
5/8
(Timpani)
(cymbals)
(Temple Blocks)

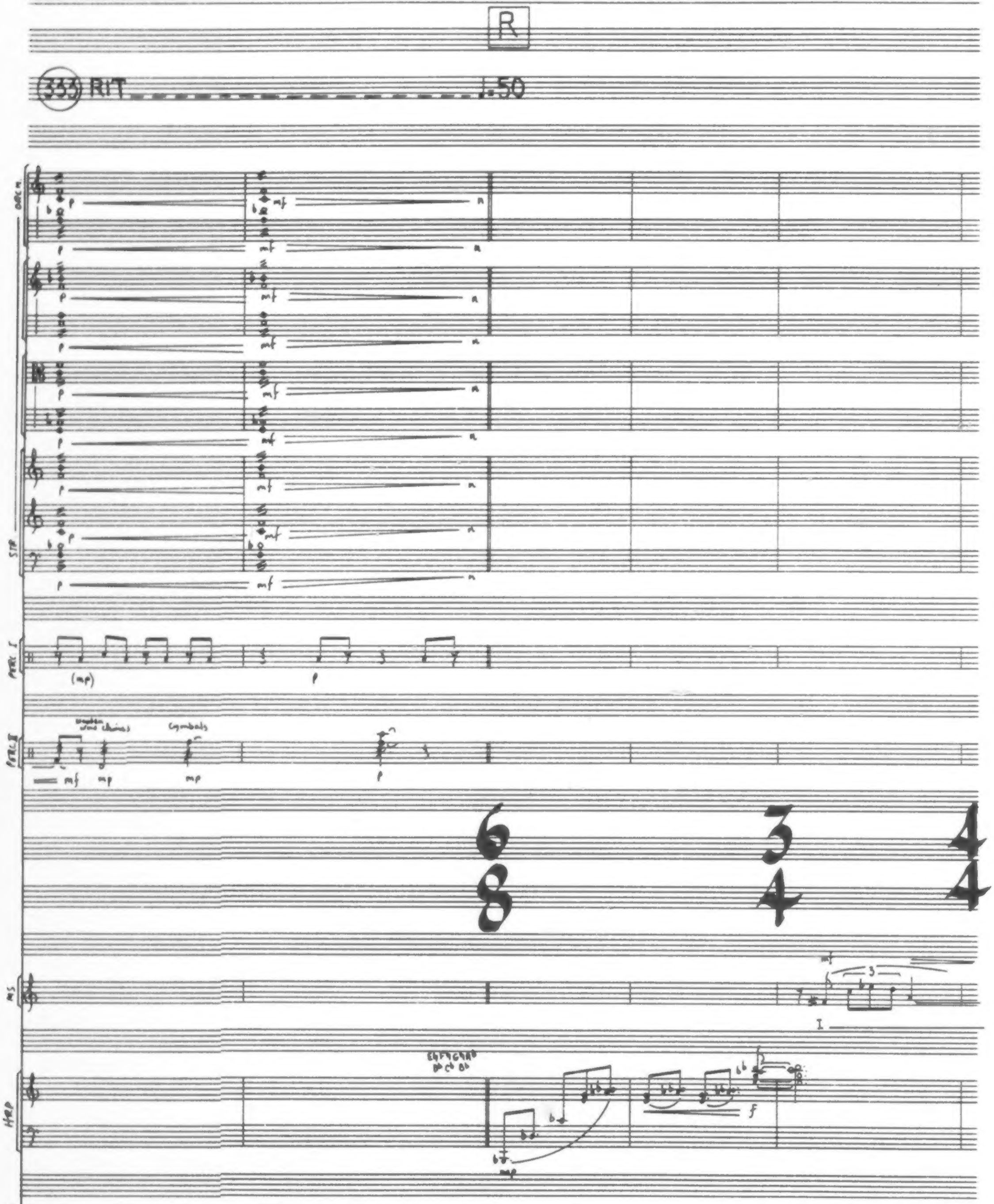

308
VLNS
VLA
Pizz.
Arco
mp
mf
f
(mp)
5/8
6/8
2/4
5/8
6/8
2/4

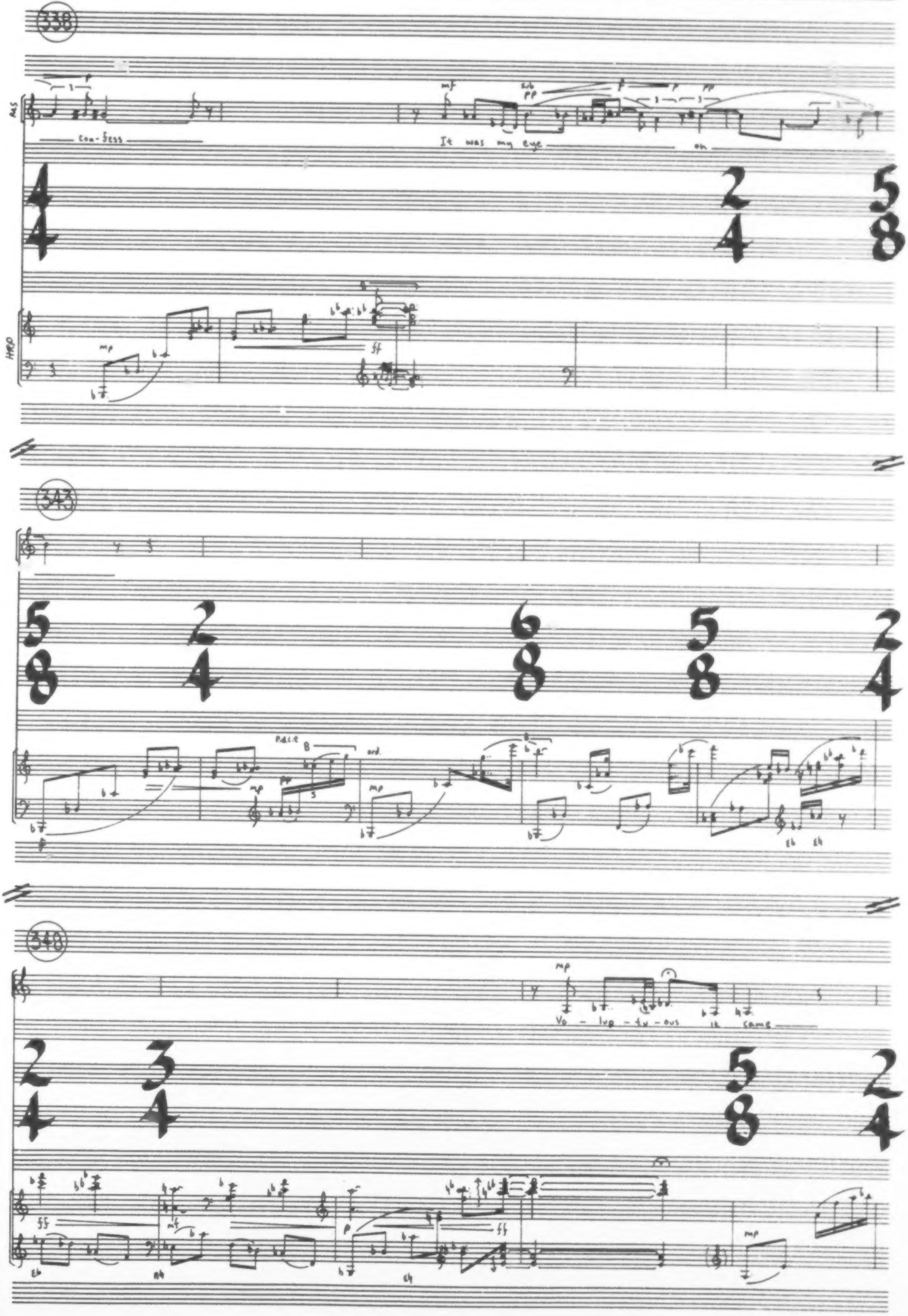

313
VLNS
VLA
VC
Pizz.
Arco
(mp)
mp
mf
f
ff
2/4
5/8
6/8
2/4
5/8

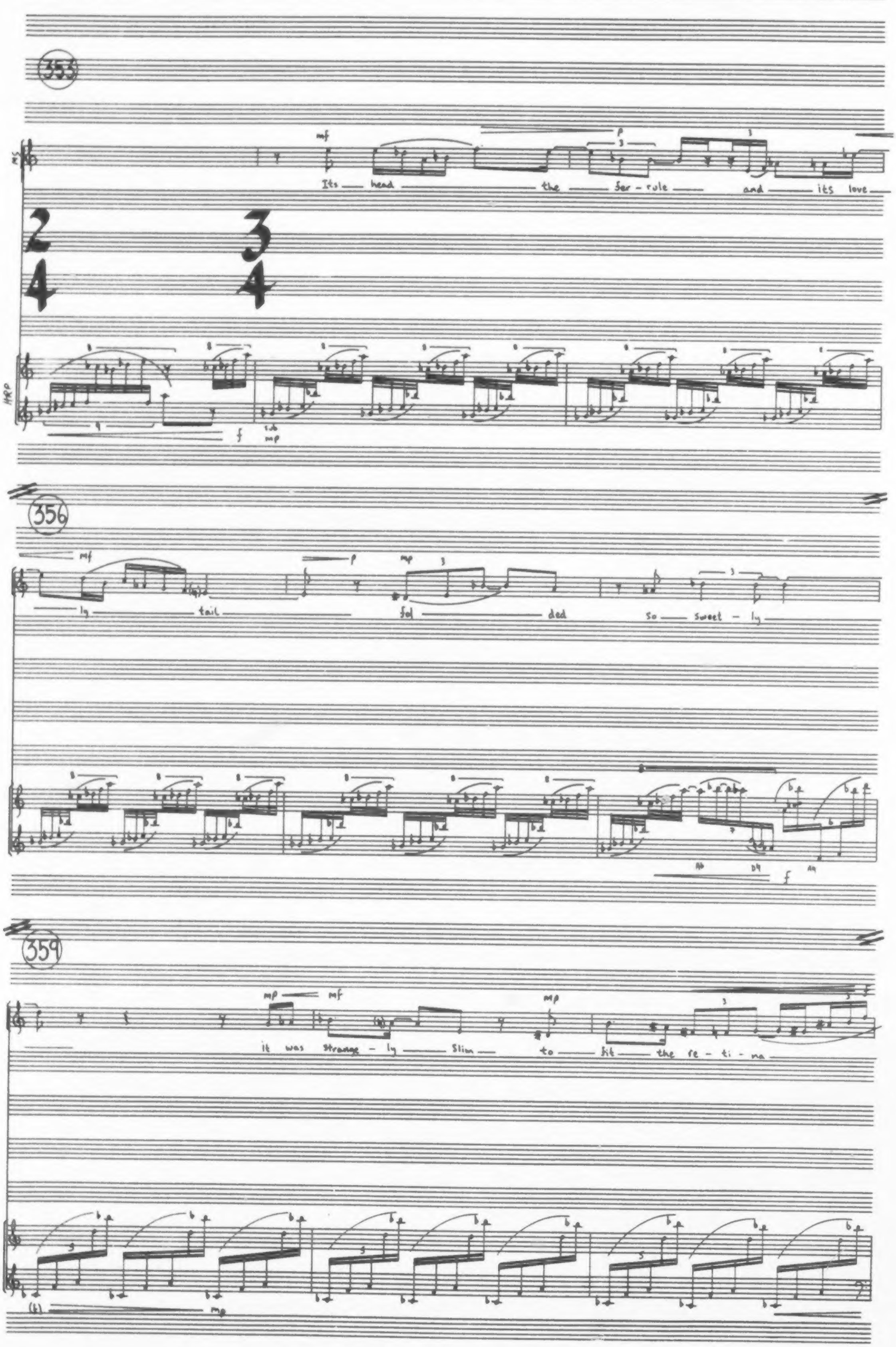

317
VLNS
Arco
Arco
mf
ff
f
fff
5
8
6
8
3
8
VLA
VC
Arco
B
mp
sub pp

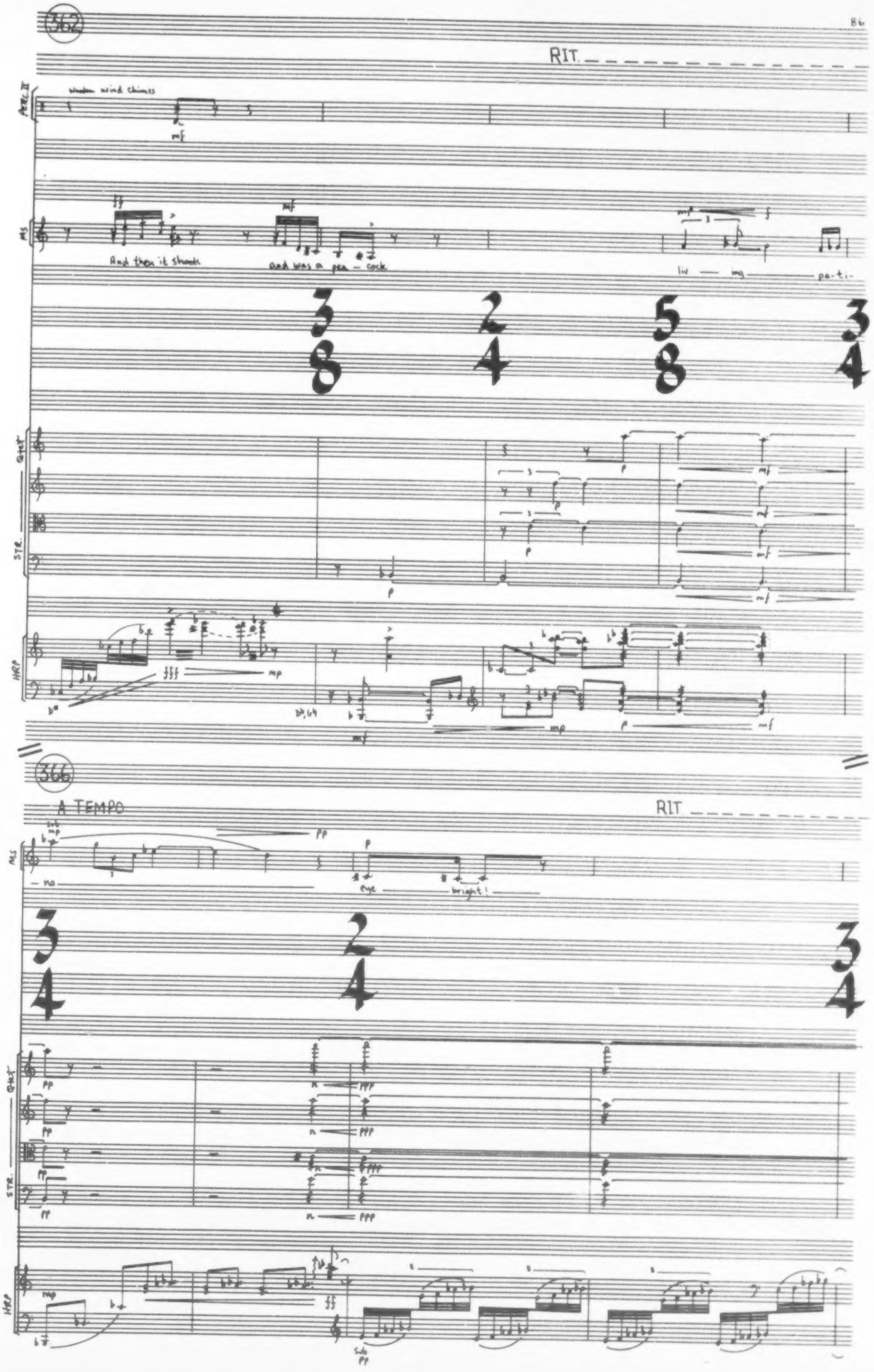

322
VLN I
(1-5)
VLN II
(1-5)
VLA
(1,2)
(3)
3/8
6/8
3/4
VC
Pizz.
Arco
B
mp
mf
f
p

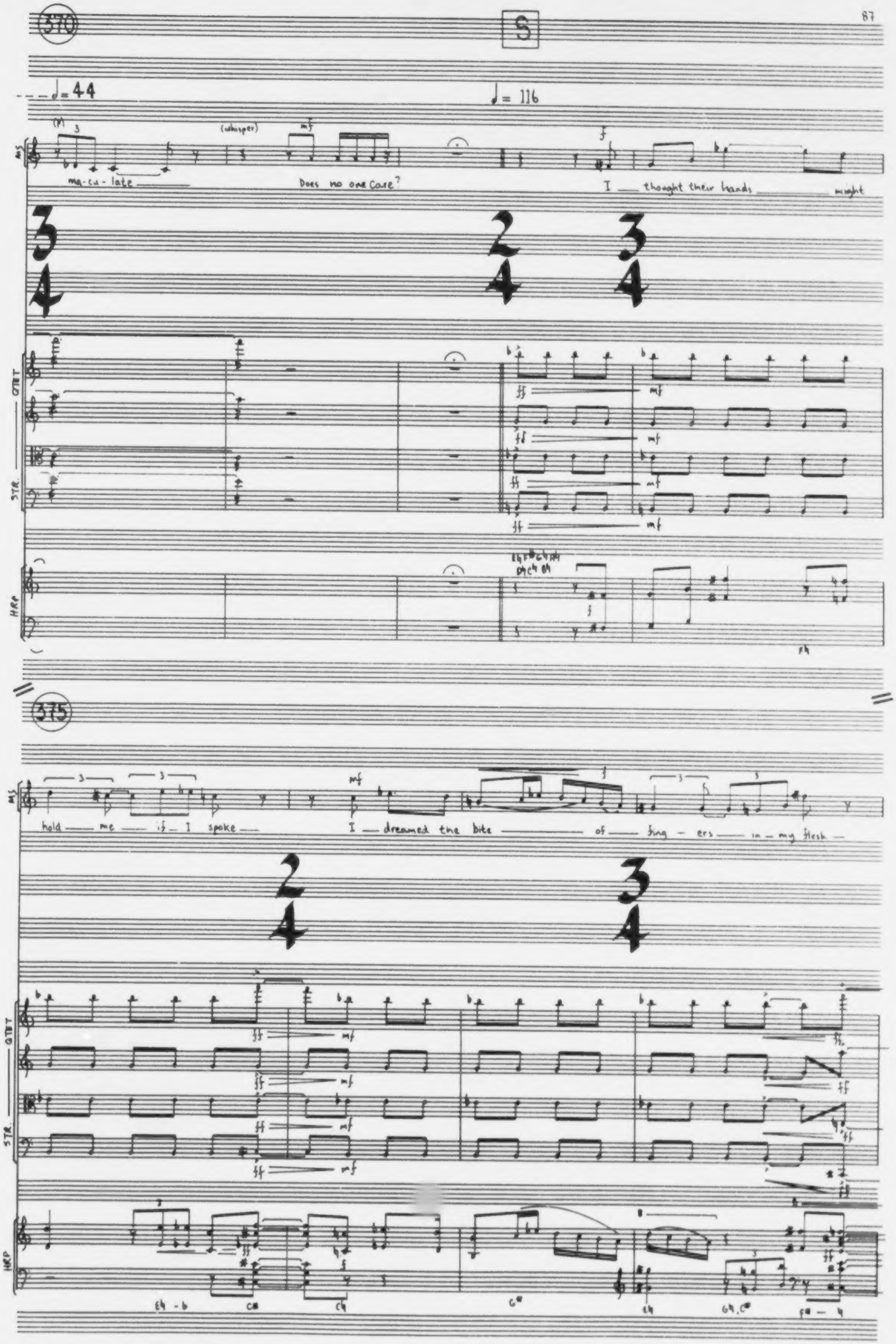

328
(1-3)
(4,5)
VLN I
VLN II
VLA
VC
B
mf
p
mp
(mp)
ppp
4
4
PERC I
Tom Toms
PERC II
Cymbals
Tom Tom (mp)
PERC III
Temple Blocks
sfz
pp

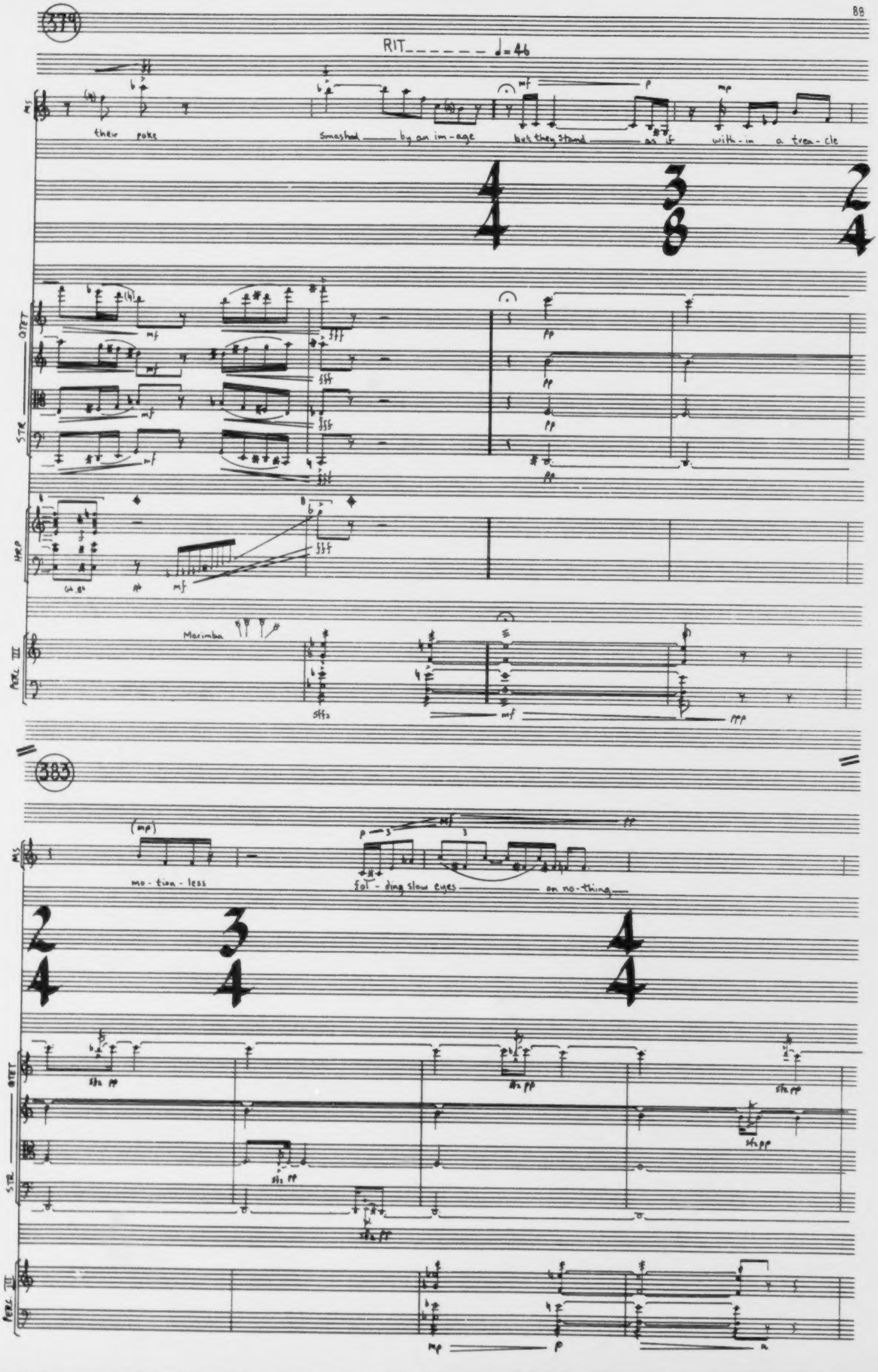

R
(333) RIT ♩ 50
ORCH.
STR
PERC. I
(mp)
PERC. II
wooden wind chimes
cymbals
mf
mp
6 8
3 4
4 4
MS
mf
3
I
HARP
E♭ F G A♭ B♭ C♭ D♭
mp
f
PERC. III
sfz
pp
p

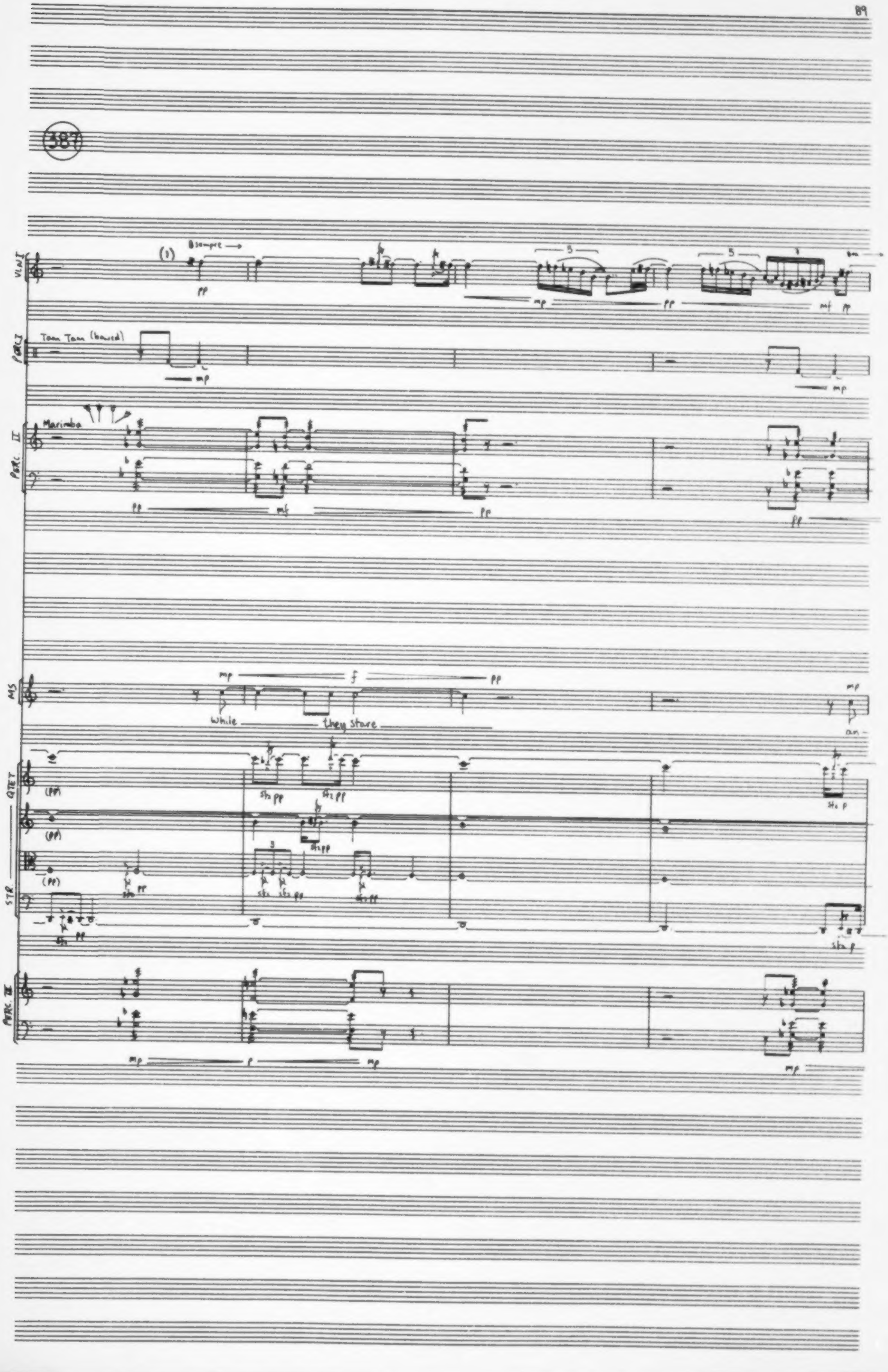

338
MS
con-fess
mf
sub pp
f
p
pp
It was my eye — on
4/4
2/4
5/8
HRP
mp
ff
343
5/8
2/4
6/8
5/8
2/4
P.d.l.t.
B
ord.
mp
pp
Eb
E♮
348
mp
Vo - lup - tu - ous it came
2/4
3/4
5/8
2/4
ff
mf
p
ff
mp
Eb
A♮
E♮

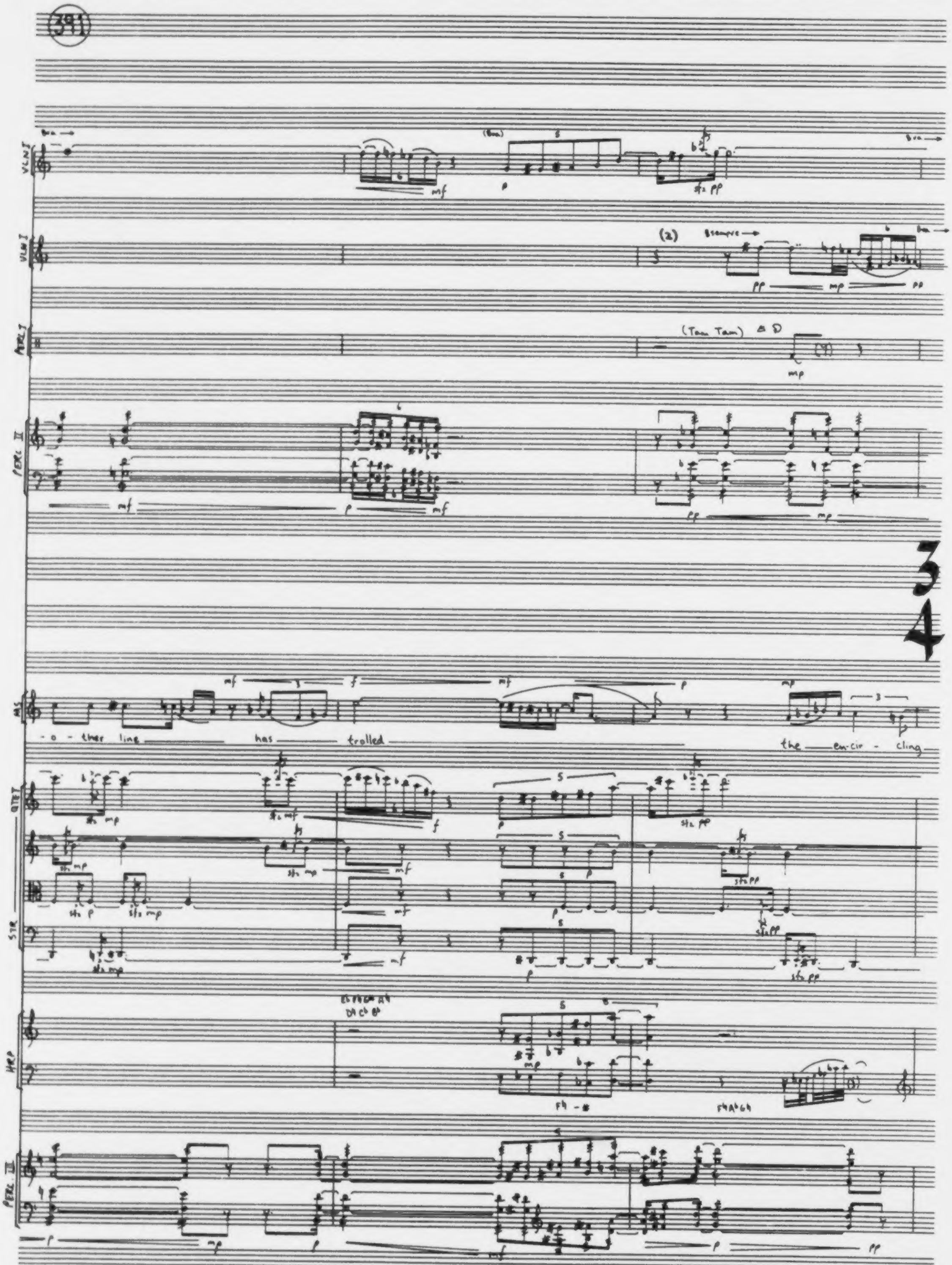

353
2
4
3
4
mf
p
Its head the fer-rule and its love-
HRP
f
mp
356
mf
p
mp
ly tail fol-ded so sweet-ly
f
359
mp
mf
mp
it was strange-ly slim to fit the re-ti-na
mp

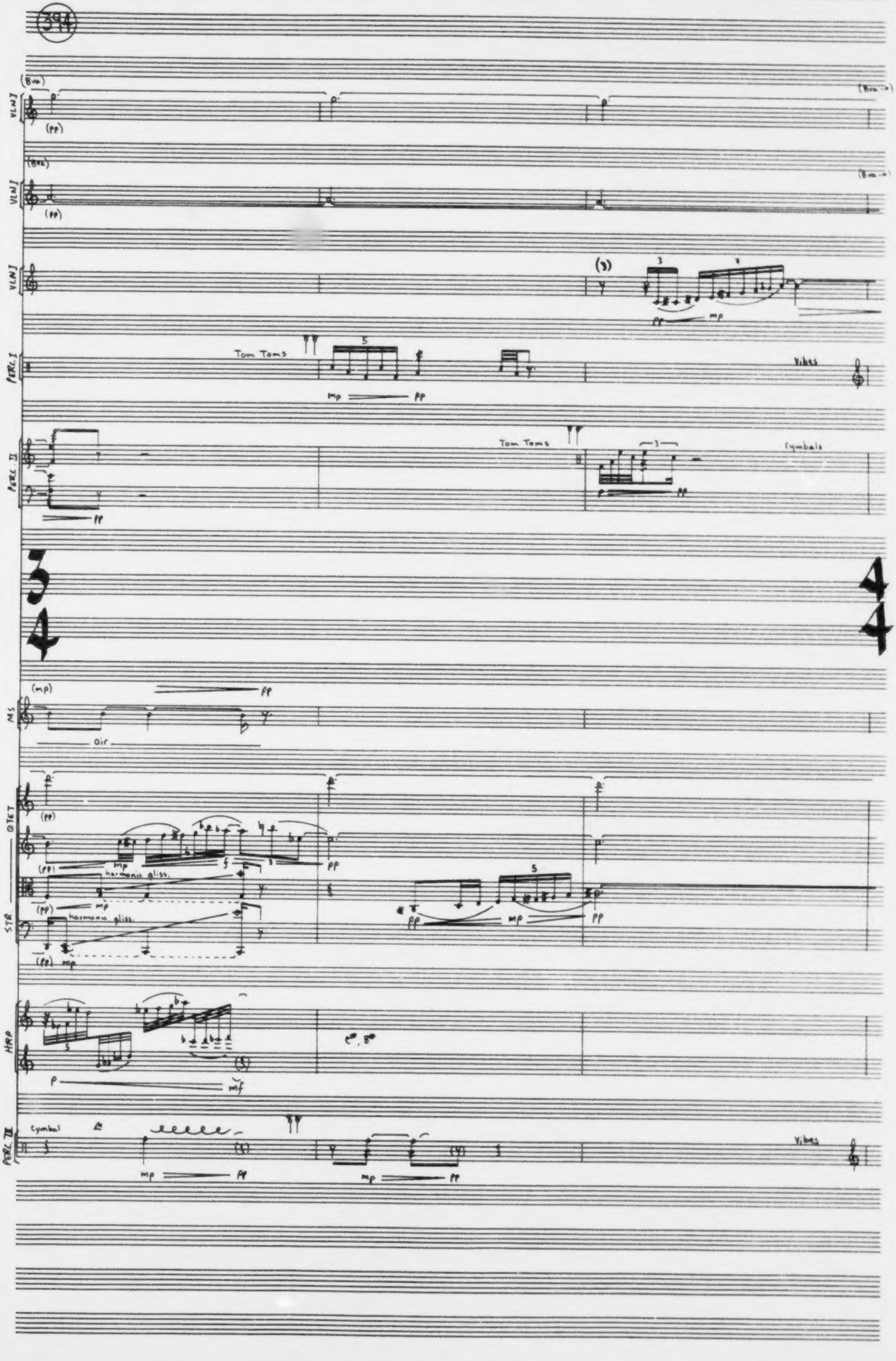

362
RIT.
wooden wind chimes
PERC. II
mf
MS
ff
mf
And then it shook
and was a pea - cock
mf
f
liv — ing — pa-ti-
3
8
2
4
5
8
3
4
Qtet
STR.
p
mf
HRP
fff
mp
D♭
D♭, G♭
mf
mp
p
mf
366
A TEMPO
RIT.
Solo
mp
pp
no
p
eye — bright!
3
4
2
4
3
4
pp
n
ppp
mp
ff
Solo
pp

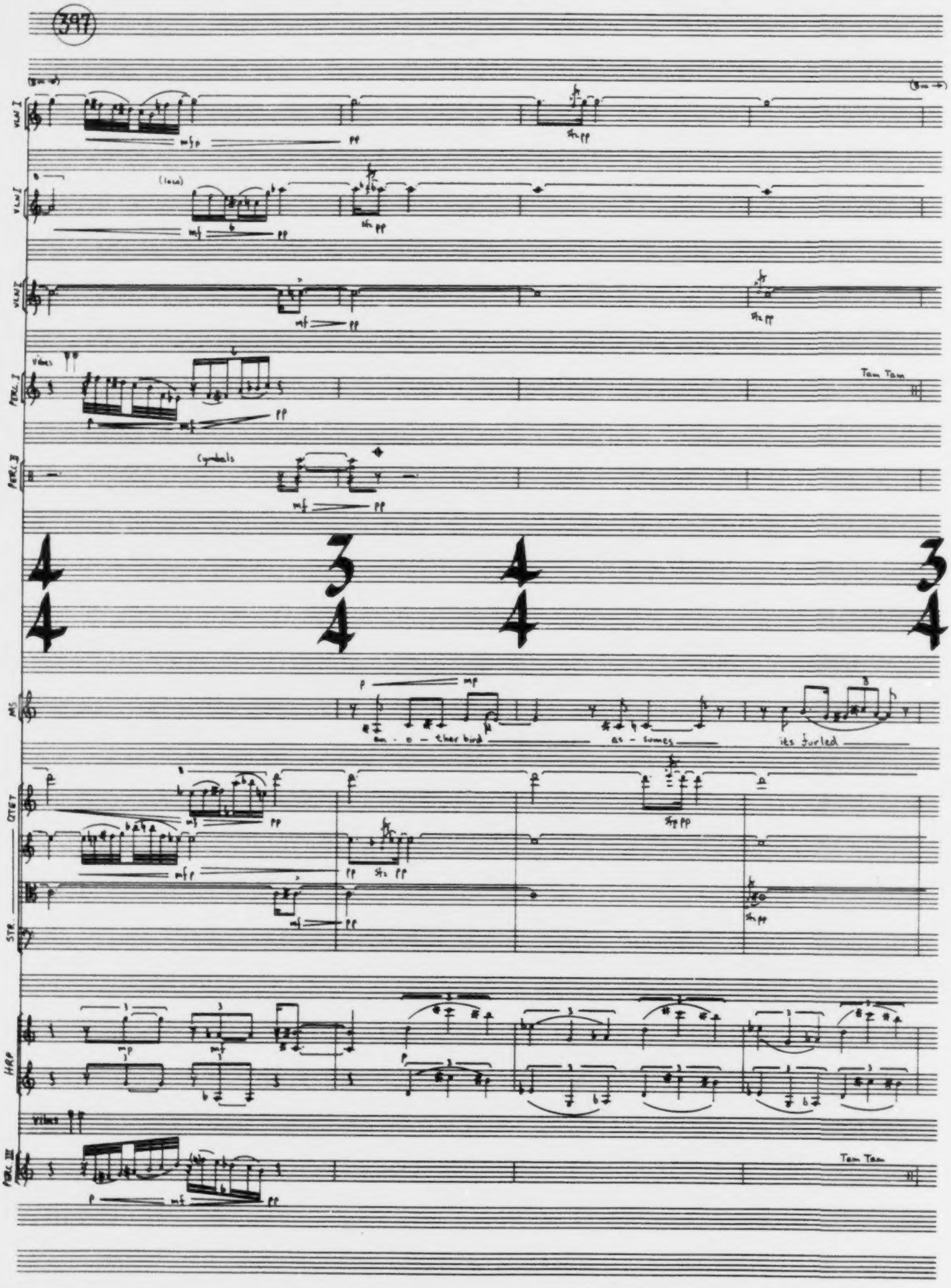

370
S
♩= 44
♩= 116
(whisper)
MS
ma-cu-late
Does no one care?
I thought their hands might
QTET
STR.
HRP
375
hold me if I spoke
I dreamed the bite of fing-ers in my flesh
E♮ - 6
C♯
C♮
G♯
E♮
G♮, C♯
F♯ - 4

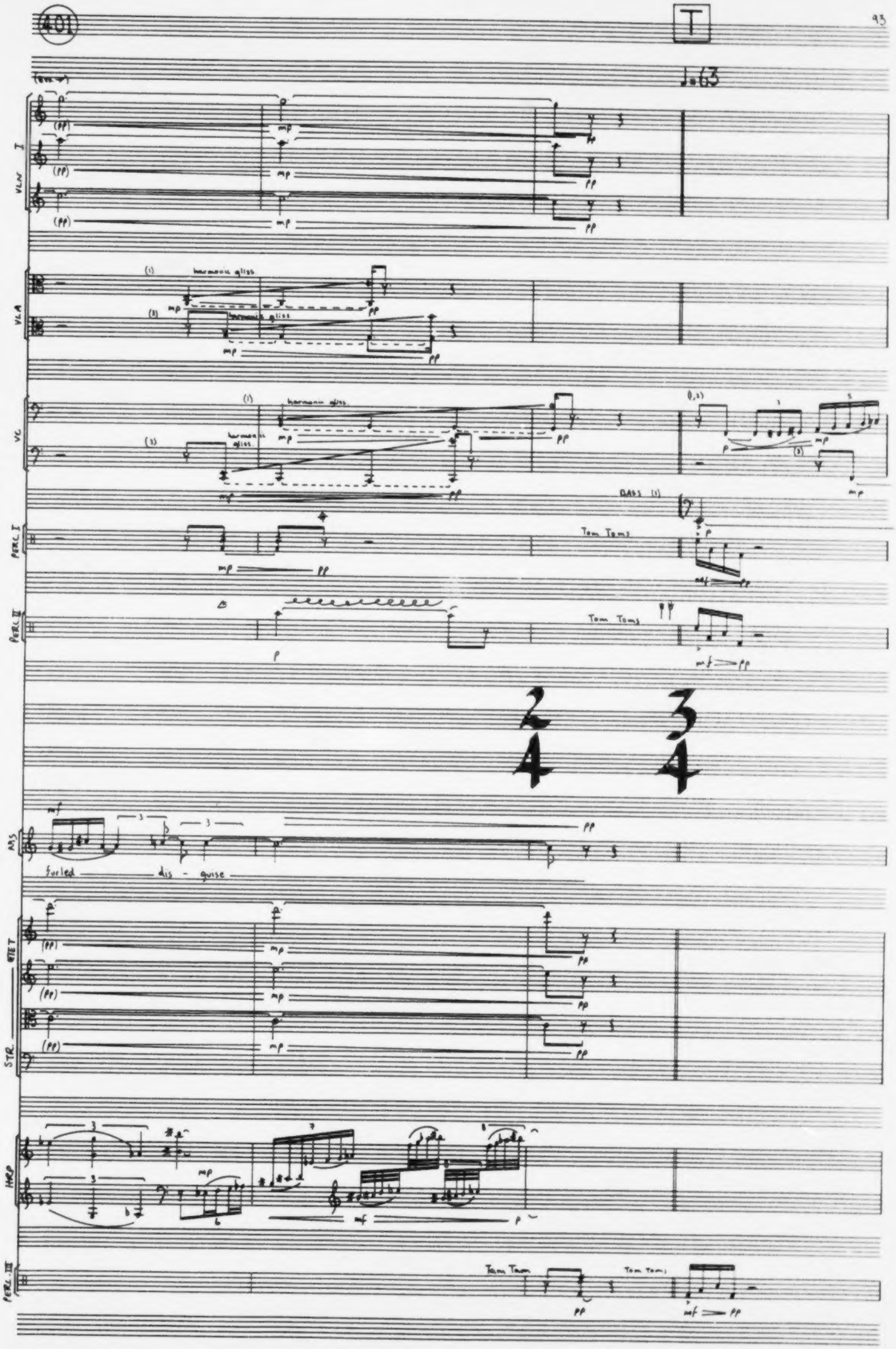

379
RIT ♩=46
M.S.
their poke
Smashed by an im-age but they stand as if with-in a trea-cle
STR
QTET
HRP
Marimba
PERC. III
383
motionless
fol-ding slow eyes on no-thing

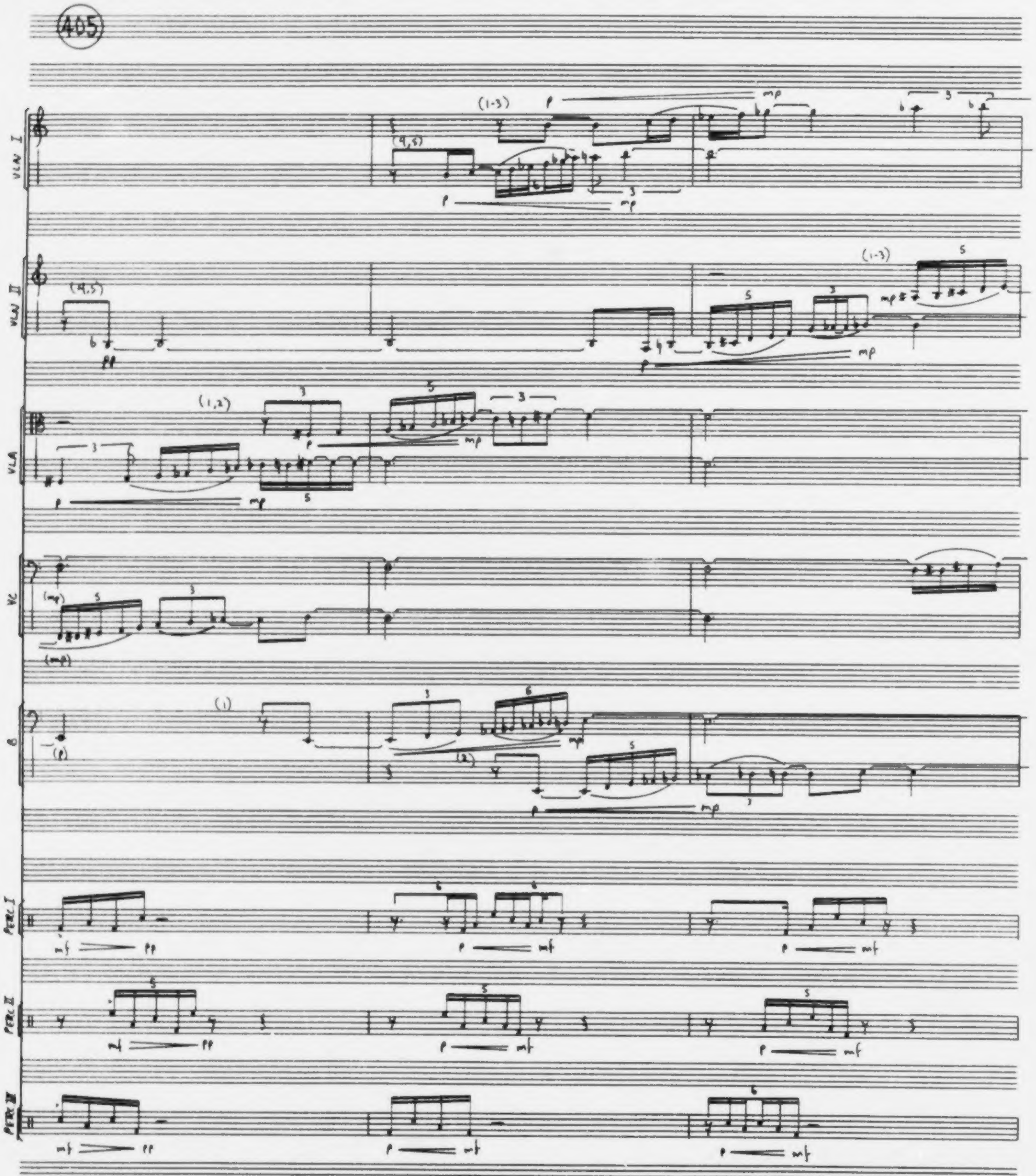

387
VLN I
(1)
Bsempre →
pp
mp
pp
mf
pp
PERC. I
Tam Tam (bowed)
mp
PERC. II
Marimba
pp
mf
pp
MS
mp
f
pp
While
they stare
an-
QTET
STR
(pp)
sfz pp
sfz p
PERC. III
mp
p
mp

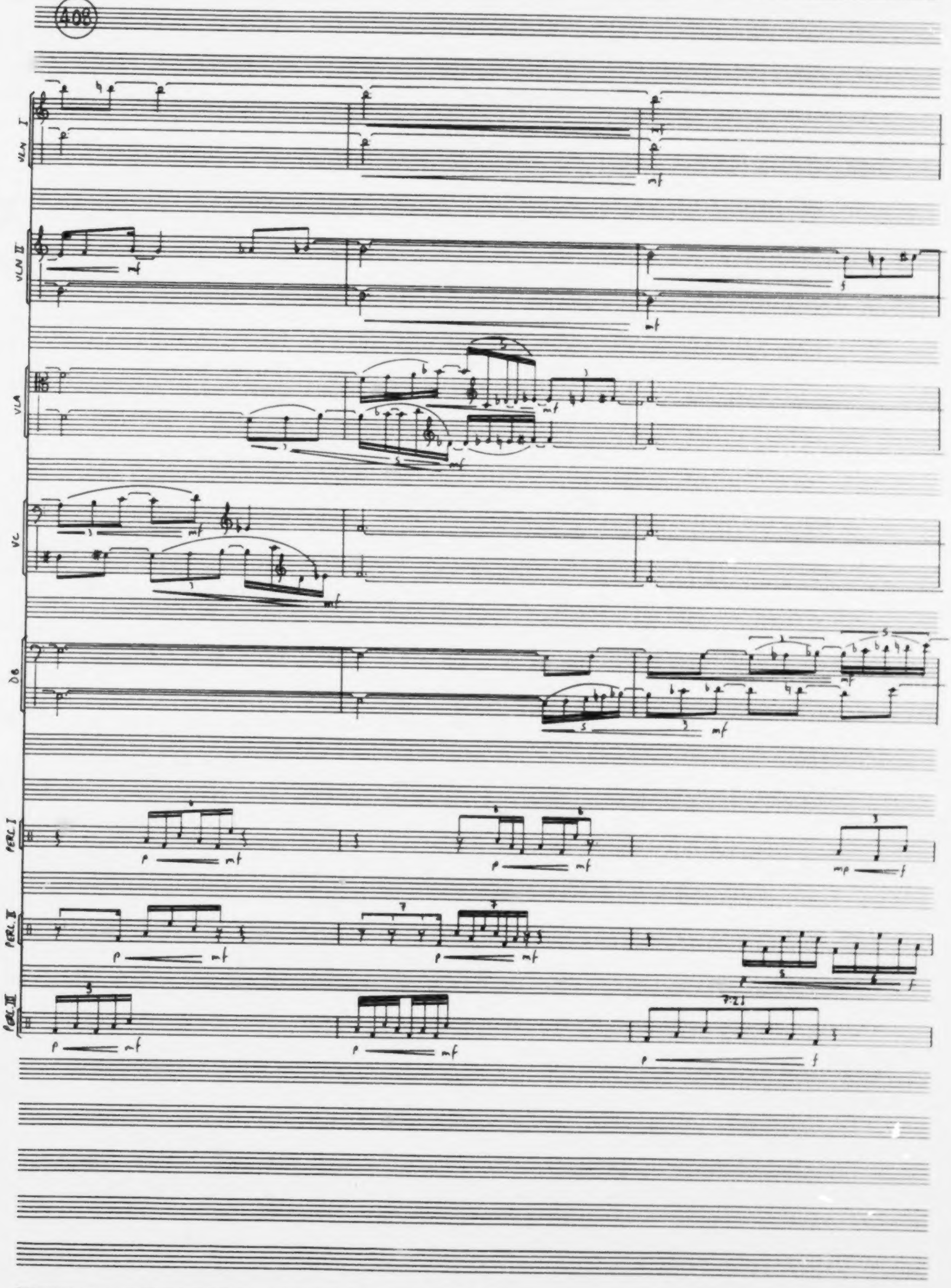

391
VLN I
VLN II
PERC I
PERC II
MS
QNT
STR
HRP
PERC III
(Tam Tam)
sempre
3
4
-o - ther line has trolled the en-cir - cling

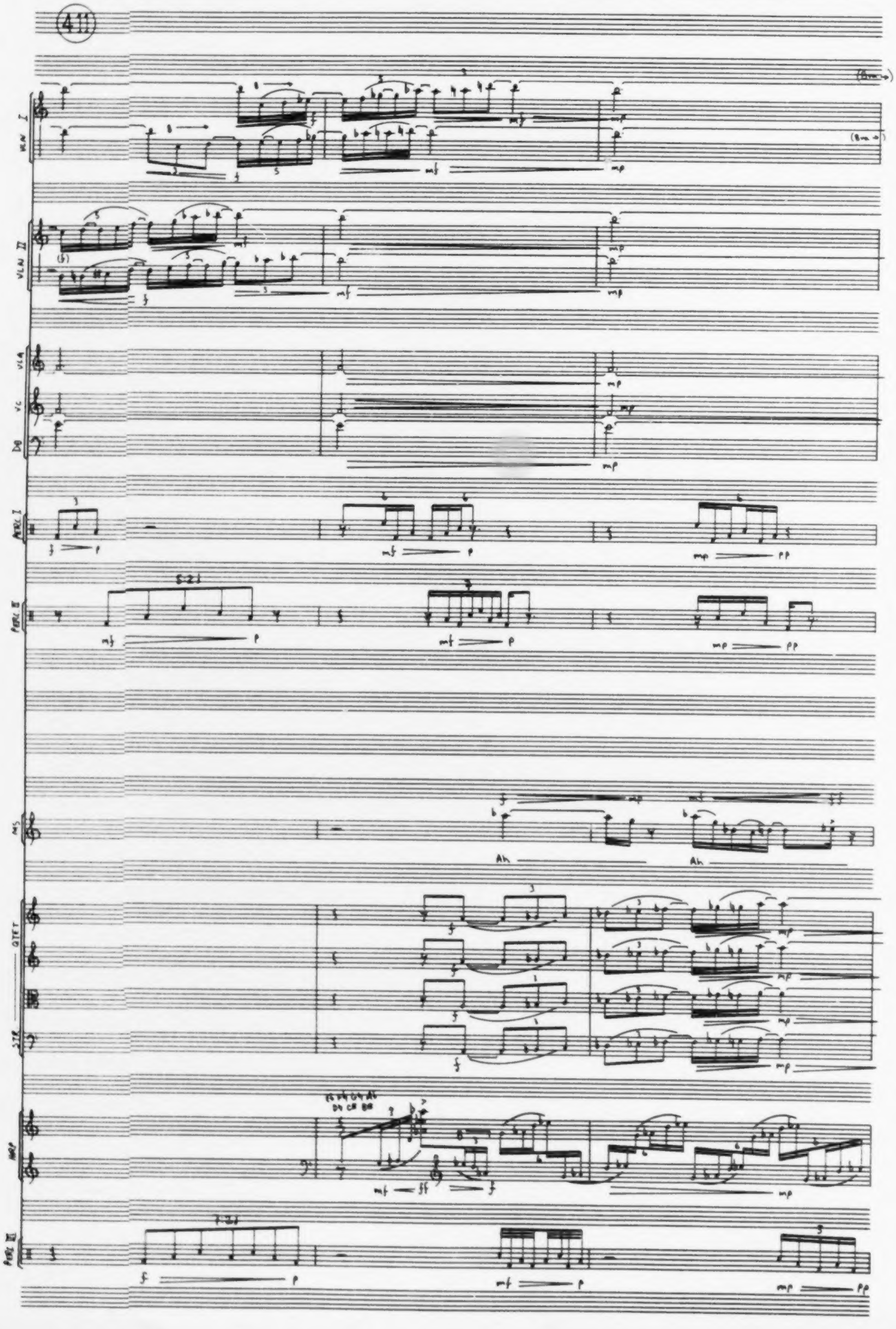

394
(8va)
VLN I
(pp)
(8va)
VLN II
(pp)
VLN III
(3)
3
7
pp
mp
PERC I
Tom Toms
5
mp
pp
Vibes
PERC II
pp
Tom Toms
3
p
pp
Cymbals
3
4
4
4
MS
(mp)
pp
air
QTET
(pp)
mp
(pp)
harmonic gliss.
pp
(pp)
mp
pp
mp
pp
STR
harmonic gliss.
(pp)
mp
5
HRP
5
p
mf
PERC III
Cymbal
mp
pp
mp
pp
Vibes

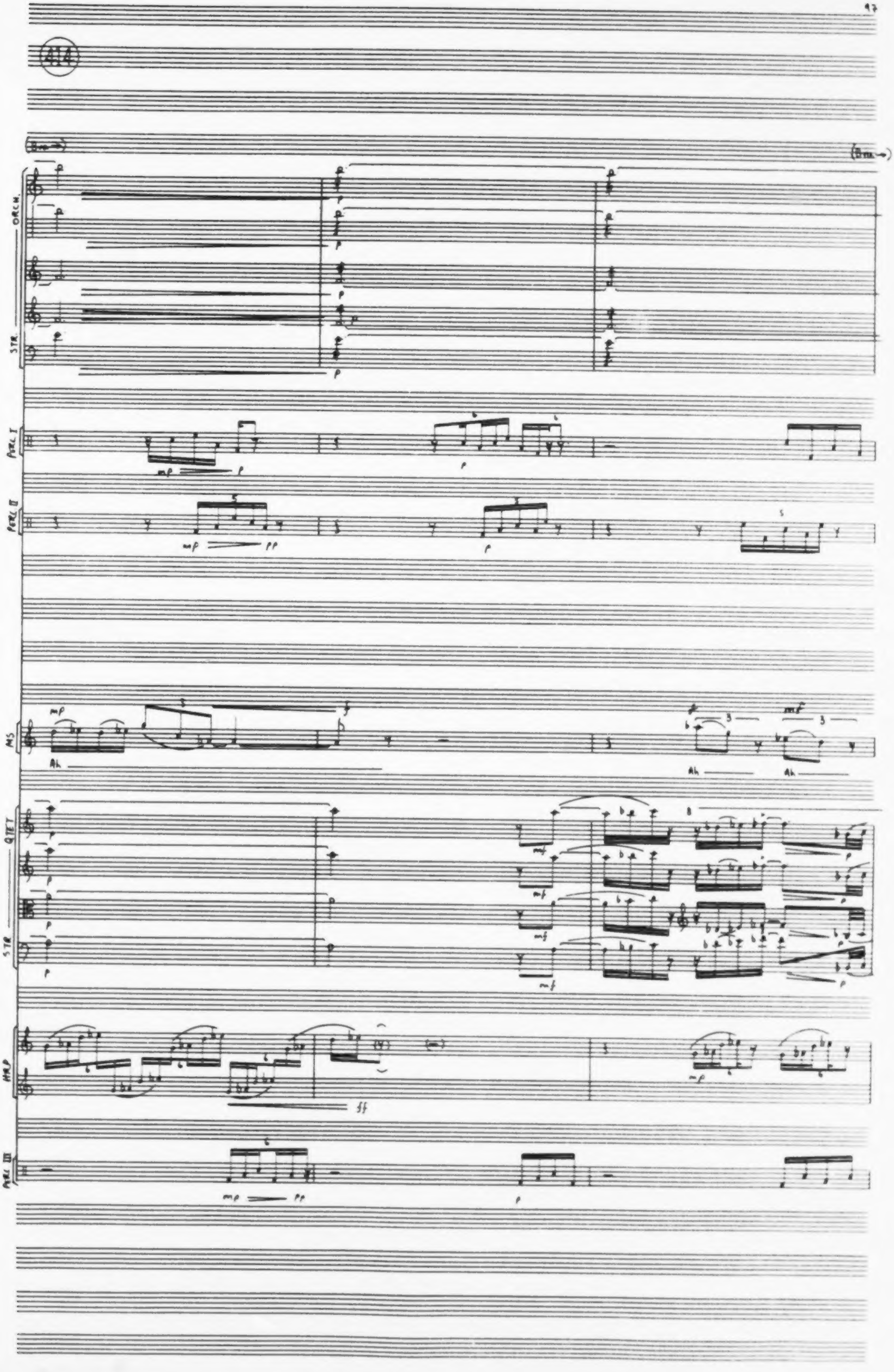

397
VLN I
VLN II
VLN III
PERC I
PERC II
MS
QTET
STR
HRP
PERC III
(8va)
(loco)
vibes
cymbals
Tam Tam
4 4
3 4
4 4
3 4
mfp
sfz pp
mf
pp
p
mp
an - o - ther bird
as - sumes
its furled

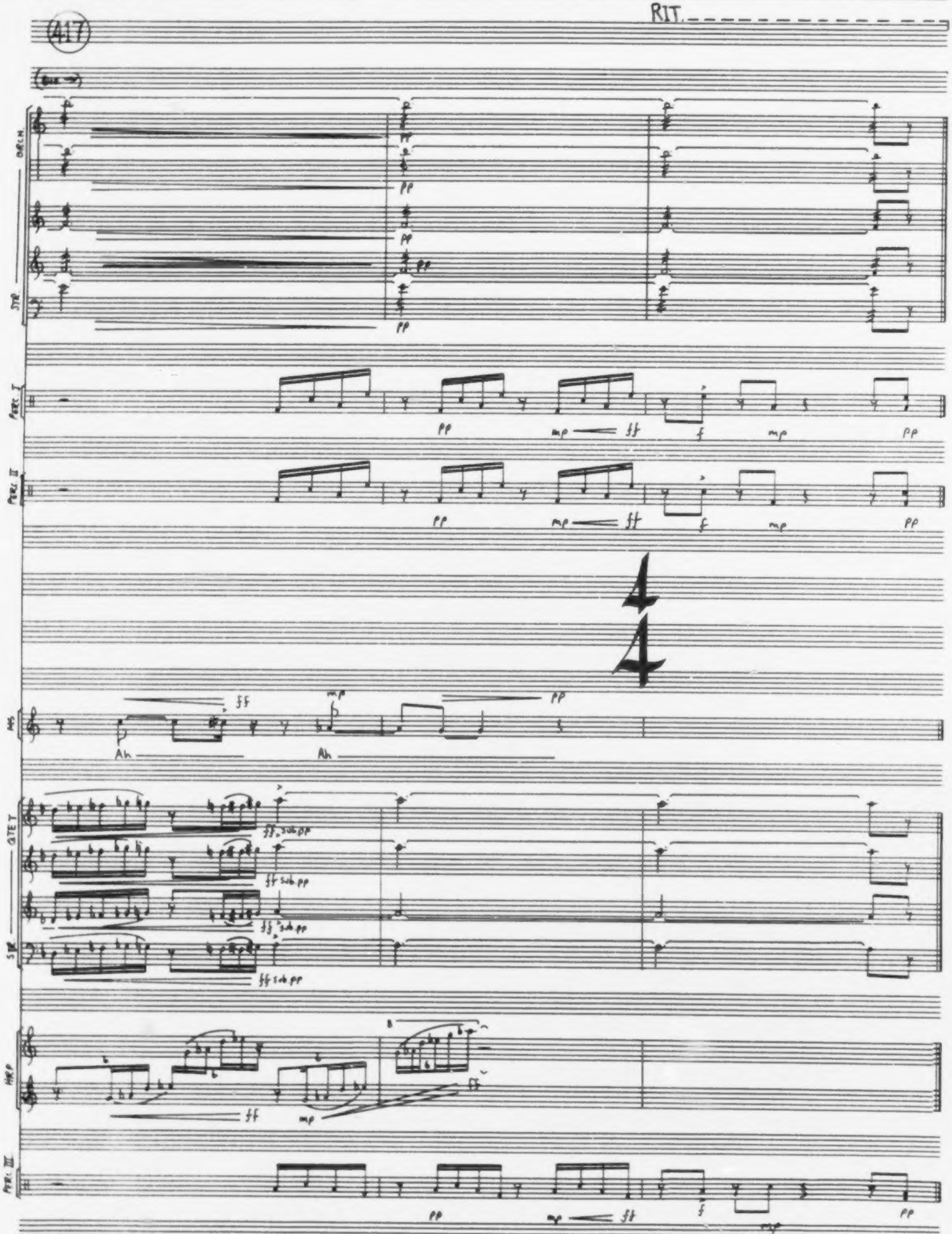

401
T
♩.63
VLN I
(pp)
mp
pp
VLA
(1)
(2)
harmonic gliss
VC
(1,2)
BASS (1)
PERC I
Tom Toms
PERC II
Tom Toms
p
mf
2/4
3/4
MS
furled dis - guise
STR QTET
HARP
mf
p
PERC III
Tam Tam
Tom Toms
mf
pp


405
VLN I
(1-3)
p
mp
(4,5)
p
mp
3
VLN II
(4,5)
pp
(1-3)
5
3
mp
p
mp
VLA
(1,2)
3
5
p
mp
VC
(mp)
5
3
(mp)
B
(1)
(p)
3
6
mp
(2)
5
p
mp
PERC I
mf
pp
6
p
mf
PERC II
5
mf
pp
p
mf
PERC III
mf
pp
p
mf
6


408
VLN I
VLN II
VLA
VC
DB
PERC I
PERC II
PERC III
mf
f
p
mp
3
5
6
7
7:2:1


411
VLN I
VLN II
VLA
VC
DB
PERC I
PERC II
MS
Ah
Ah
QTET
STR
HRP
PERC III
(8va→)
f
mf
mp
p
pp
ff


414
(8va→)
(8va→)
ORCH.
STR.
PERC I
PERC II
MS
Ah
QTET
STR.
HRP
PERC III
mp
p
pp
mf
ff


417
RIT.
ORCH.
STR.
PERC. I
PERC. II
4
4
Ah
Ah
QTET
STR.
HRP.
PERC. III
pp
mp
ff
f
ff sub. pp

DAVID R. SCOTT
BANFF ALBERTA
(3/92)

Arras: a Garden of Cinema

Music by David R. Scott
Text by P. K. Page

-Background-

Arras: a Garden of Cinema is in two movements which are to be performed without pause. Movement one is predominantly instrumental, utilizing the larger forces of the ensemble. The string orchestra and percussion I and II are featured prominently in this introductory movement and represent a force in opposition to the string quartet, harp and percussion III: movement I is characterized mainly by the idea of "process." A hierarchy of pitch relationships is set up at the outset and followed through to its logical conclusion. The harmonic material of this movement is strictly governed. This will be explored in the analysis section of the paper.

The second movement makes use of the voice as a focal point accompanied by small, flexible "concertante" chamber groups. The groups are cast against the backdrop of the larger ensemble and play both in opposition to and in concert with it. The text utilized in movement II governs the direction and character of the music completely. This is a departure from the purely abstract process of movement I. The two movements of Arras: a Garden of Cinema are eight and twenty minutes long respectively.

Analysis of the text

"Arras" by P. K. Page provides the shaping and textual content for this musical work. It is therefore necessary to look at the poem as a starting point in the understanding of the musical setting.

"Arras" has, as its central theme, the image of the garden. The garden is a metaphor rich in meaning and filled with images of self-inflicted, yet productive solitude and, conversely, forced confinement. The emotional range present in this poetry is therefore very broad.

On the surface, the narrative deals with a female figure trapped within a garden. She is menaced and manipulated by various real and imagined characters in the garden, and eventually must deal with a perception of herself through the eyes of these antagonists.

"Arras" deals also with the garden as metaphor on a number of other levels. One of the most common metaphorical gardens is the Garden of Eden. This garden, from a feminist perspective, represents the condemnation of women and symbolizes the roots of male domination. The text alludes to this with the appearance of predominantly male intruders (the peacock) and patriarchal authority figures (royalty). Another interpretation of the walled garden can suggest a place of cultivation, a place to grow food, a place to meditate and discover an inner self, a place to make art. In ancient mythology, the garden associated with Hermes is a type of sealed, enclosed world. This metaphor can be related to the making of art, as every work of art attempts, in one way or another, to create its own "world."

Page creates a multi-levelled world in "Arras," a world rich in meaning, metaphorical substance and association (please see Appendix One). In the first line we are asked to "Consider a new habit," to take an objective look and reassess our surroundings. The first stanza (see Appendix One, lines 1-3) offers a setting of boundaries between the "wall" and the "lawn" on which "our sandalled feet" are planted. Already, the image of confinement is suggested and we are drawn into the scene through the ambiguous use of the word "our" in line 3. The first character, who is male, arrogant and quite raucous, has somehow ". . . found a point of entry" as described in lines 4 to 7. He has gained access to the garden through a form of disguise, deception, or connection with a secret accomplice. The first nine lines of this poem present a kind of emotional curve, connecting calm to excitement , with a return to calm. This emotional curve is a feature of "Arras" and is retained throughout the poem. The opening stanzas can be viewed as a microcosm of the entire emotional range of the poem.

Line 9 represents the first major shift of tone in the text. This line, "No one joins/those figures on the arras," establishes a strong feeling of alienation. An arras, in the traditional sense, is a finely woven tapestry which often depicts animals and human beings in pastoral settings. These tapestries were hung along walls to keep out damp and brighten otherwise cold, stony rooms. In the poem, the arras represents the walled garden. There is an interplay between the figures on the tapestry and the characters standing before it. The doubt as to which is real is seen in the next stanza in which the narrator questions her identity.

Lines 10 to 24 of the text portray doubt, anger, and fear. Again, the narrator is unclear as to whether she is the observer or the observed and this dual identity is reinforced by the traditional "Gemini" image of the twins. The narrator wonders whether she is being "starred for a green garden of cinema" and manipulated as a sort of trinket or plaything. In line 14 she assesses her position and, later, at line 18, expresses her emotional needs: "I want a hand to clutch, a heart to crack." Lines 16-18, with their staccato rhythms and hard consonant sounds, are extremely powerful. The forward push enhances the accumulation of tension to a breaking point at line 18, representing an important culminant point in the dramatic tension of the poem. "(S)tillness" prevails (line 19) but the sense of calm is undermined by the narrator's attempt at escape ("If I should make a break") and by the impending doom contained in lines 22-24.

These stanzas (lines 10-24) present an image of brooding stillness . . . a stillness interrupted (lines 14-18) with unexpected emotional outbursts. The cavernous silence which is produced in the wake of such outbursts is ominous but suggests the normal state within this garden.

Another shift in tone occurs at line 25: the main character has accepted her fate and confesses her "sins." In an attempt to ally herself with her captors, she suggests that it was her adoration that opened the garden gates to the peacock. She confesses her "love" yet finds no sympathy. Again she is betrayed and seems condemned to carry on within this lonely garden-world surrounded by strangers. Her response is the anger of lines 34-36 and this presents us with a final emotional outburst.

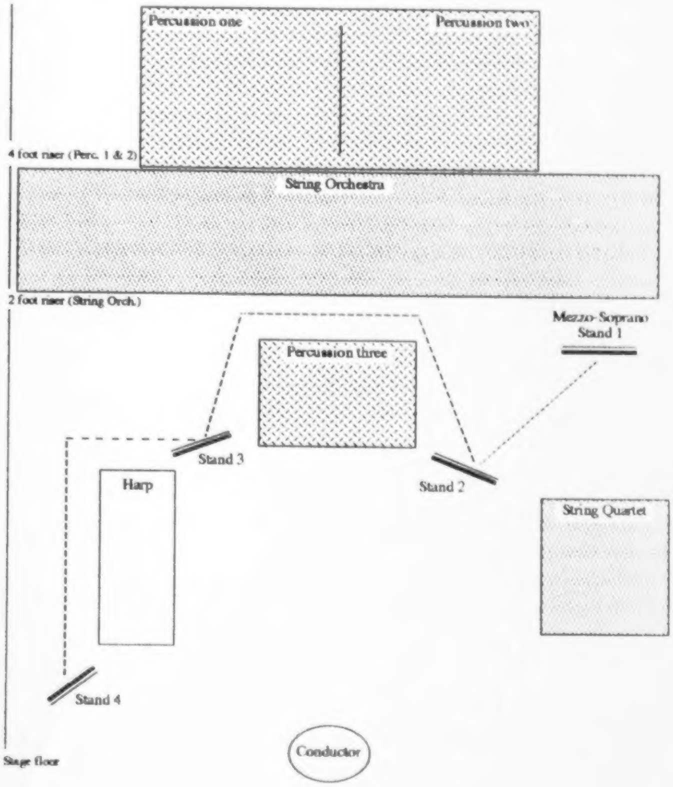
At the close of the poem the narrator is left alone and alienated, surrounded by the figures on the arras who, seemingly indifferent to her presence, are "folding slow eyes on nothing." Her ultimate terror, "I fear the future on this arras" (line 8/9) has been realized: she has become invisible and absorbed into the sinister backdrop.

In the final two lines of "Arras," we are left gazing skyward as "another line has trolled the encircling air,/another bird assumes its furled disguise." Our main character has disappeared and the cycle of capture and alienation begins again.

Instrumentation and Staging

Arras: a Garden of Cinema is scored for mezzo-soprano, string orchestra (10 violins I & II, 3 violas, 3 celli, 2 basses), string quartet, harp and three percussionists. In keeping with the narrative of the poetry, I have imposed very clear divisions on the ensemble. As we have seen in the analysis of the text, the narrative deals with a female figure entering a garden-like environment. She is faced with the problem of her identity within this enclosed space and is called upon first to identify with and then reach out to the other characters she encounters. Through the use of a distinctive stage set-up and actual movement of the mezzo-soprano about the stage during the performance, the musical setting enhances this feeling of captivity and the search for understanding.

The confines of the garden, suggested by the arras itself, are demarcated by the stage set-up of the instrumental forces. In movement I the string orchestra and two percussionists (1 and 2) clearly mark the boundaries and suggest an impenetrable wall. The use of "vocal windows" in this mass-structure offers brief glimpses of the delicate world inside the garden. Through these openings, the vocalist, harp, string quartet, and percussion III are heard. Certain fragments of text, which are carefully chosen and extracted from structural points in the poetry, are related to the unsettling, beautiful images contained within the enclosure. The stage set-up reinforces all of these ideas through the position of the vocalist, and instrumentalists (see ex. 1).


Percussion one
Percussion two
4 foot riser (Perc. 1 & 2)
String Orchestra
2 foot riser (String Orch.)
Mezzo-Soprano
Stand 1
Percussion three
Stand 3
Stand 2
Harp
String Quartet
Stand 4
Stage floor
Conductor

Example 1: Stage set-up.

Percussion I and II, and string orchestra are to be placed on risers (percussion I & II at 4 feet above the stage level, string orchestra at 2 feet) which will make them visually imposing as a group and also physically separate from stage action. The three "on-stage" instrumentalists (string quartet, harp, percussion III) form a triangle around which the vocalist moves. This staging introduces the idea of intersecting triangles: the three "on-stage" instrumentalists forming one triangle, and the three percussionists forming another.

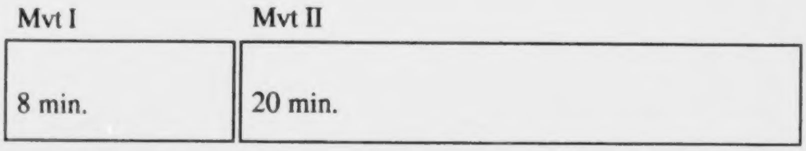
Very early in the work, this visual element comes into focus and the relationship between the various small groups and the larger forces becomes evident. String quartet, harp, percussion III, and the vocalist, who has entered the garden at the opening of movement I, are the figures at centre stage. The music further refines the relationships amongst the various characters, already suggested in the physical arrangement of the performing forces.

The vocalist's progress about the stage is a very important aspect of the work which enhances the meaning of the text and its various allusions and images. There are four "stations" for the singer on stage represented by four music stands (see ex. 1). She enters the circle ("wall") of instruments with the completion of movement I. Her physical progression through the stage space documents a search for identity and relation. It is a search through "space" articulated by the textual/instrumental dialogue joined through the musical and physical progression from an initial placement beyond the instrumentally defined space (station 1), to vocalist/string quartet (station 2), to vocalist/percussion III (station 3), and finally and climactically, to vocalist/harp (station 4).

Movement II documents the vocalist's search for the only other real "individual" present besides herself, represented by the harp. All of the other "on stage" performers share characteristics with the tapestry figures; members of the string quartet are contained in the string orchestra, and the three percussionists share obvious common properties.

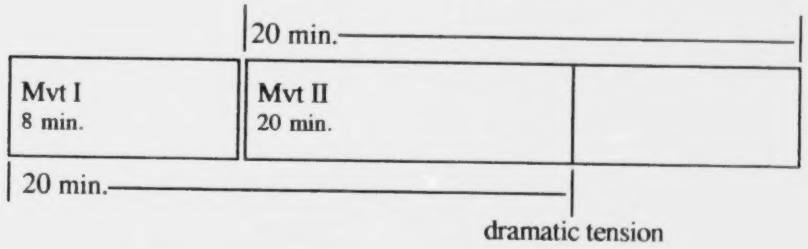
Formal Aspects

In a work of this size, proportion and balance are of great importance. I found it necessary to balance the short, instrumentally dense opening movement with a movement of more variegated textures but considerably greater duration (see ex. 2).



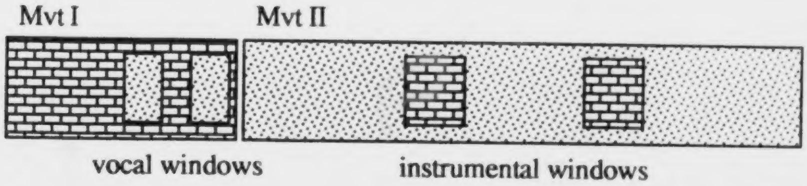
Example 2: Overall structure.

The structural divisions within movement II have been planned so as to effect a durational balance paralleling the dramatic tension of the text. A three-part structure, outlining musical and textual dramatic shape, is superimposed over the fundamental division into two movements. The tripartite aspect described through the use of intersecting triangles in the stage set-up is seen in this overlap of sections (see ex. 3).



Example 3: Tripartite dramatic structure.

The "vocal windows" from movement I have their instrumental counterparts in movement II; these two "instrumental windows" suggest "looking out" of the garden whereas the movement I "vocal windows" "look in." In movement I, the lines "No one joins those figures on the arras" and "I fear the future on this arras" are textual fragments associated with the "vocal windows." The "instrumental windows" of movement II occur just after these lines are sung and therefore help make the relationship clear to the listener. The movement II "instrumental windows" appear at natural breaks in the text (rehearsal letters F and Q) and develop ideas pertinent to the narrative surrounding them. The movement I "vocal windows" are again referential through the use of similar instrumental colour, melodic fragments, or sonorities in movement II (see ex. 4).



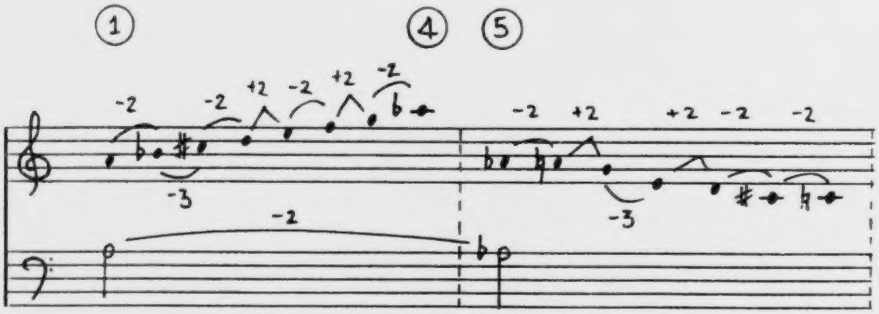
Example 4: Windows.

-Analysis-

Movement I

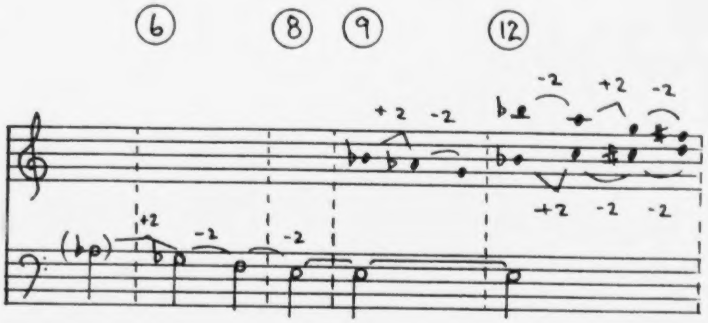
The first 23 measures of Arras: a Garden of Cinema display, in microcosm, the fundamental process of pitch organization for the entire movement.

With the attack on the bass pitch A in m. 1, an unfolding ascent of a largely octatonic collection (intervals:-2nd,-3rd,-2nd,+2nd,-2nd,+2nd,-2nd) builds a massive sonority. At m. 5 the chord is halted and the bass drops a half-step to Ab. First violins here establish an inverted pedal over the bass suggesting pitch boundary or polarity. The sonority is rebuilt on Ab, but this time in descending order with an orchestration that suggests a symmetrical framing of the bass pitch (see ex. 5).



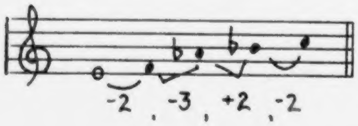
Example 5: Pitch material and bass motion, mm. 1-5.

Bass movement is quickened in mm. 6, 7 & 8 and, through consecutive +2nd and -2nd descents (in the bass), the first goal of E is reached in m. 8. With E firmly established in the cellos and violas, other instruments punctuate breaks in the pedal point with quick pitch jabs. Here again the octatonic collection is alluded to (see ex. 6, m. 9). The E has been transformed into an axis around which all other pitches swing. This is reinforced at m. 12 with the divided ensemble playing wedge-shaped figures, beginning at the tritone and moving in toward the centre pitch E. The idea of pitch centres and the symmetrical unfolding of intervals around these centres is prominent in movement I and these measures represent the first appearance of this idea (see ex. 6).



Example 6: Pitch material and bass motion, mm. 6-13.

At measure 14, a sonority of similar interval content, but vastly different character to that of the opening bars, is quietly erected above the pedal E (see ex. 7).

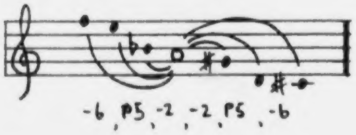


Example 7: Sonority later to be associated with Main Melodic Idea.

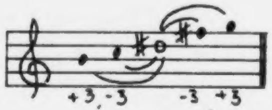
This is presented as a gentle backdrop to the harp which offers a delicate, and rhythmically individual unfolding of the same pitches. The harp at mm. 16, 17 & 18 represents the first appearance of a fragment of the material which makes up the main melodic idea of the movement (to be referred to as MMI). This series of intervals will appear in the harp largely unaltered at pivotal moments of this movement. Here its harmonic function is to move the pedal note from E to Eb/D# at m. 18. Throughout this passage (mm. 16-18) the use of ponticello and pizzicato in the strings, and crotales in percussion I, creates a shimmering orchestral colour. This is in contrast to the dark music which precedes it. The instrumental colours associated with the harp in these measures act as a referential sonority and return later in the movement at m. 76. The rebuilding of a mass sonority reminiscent of the opening quickly overtakes the delicate figure in the harp at m. 19. This cluster of -2nd intervals represents 8 of the 12 pitches available. The missing tetrachord contains A, which was the opening bass note of the work, and A# which is the ultimate goal of this introduction. The goal is realized at measure 20 and this is the basis for an accumulation of forces in a surge toward MMI at m. 24.

In this introduction (mm. 1-24) we have been presented with all the basic materials to be used in the movement to follow: structurally significant bass motion (spanning the tritone); the octatonic collection (vertically and horizontally); pitch centres and pitch collections orbiting these centres; and pitch relationships configured as a referential sonoritiy making up MMI.

The principal building blocks of movement I from m. 24 onward are two opposing pitch collections and their various transpositions: a seven-note collection or set, which comprises MMI and, separately, its centre-axis pitch (ex. 8); and a five-note collection which comprises the opposing melodic idea (to be referred to as OMI), one of the members of which is the centre-axis pitch (ex. 9). Two complementary sets (i.e., with A and Eb centre-axes respectively) make up the 12-tone array.

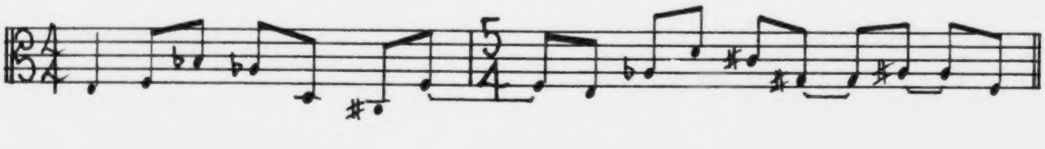


Example 8: Seven-note collection.



Example 9: Five-note collection.

At m. 24 we have the first complete statement of MMI. The material is here stated without its accompanying central pitch.



Example 10: Main Melodic Idea, violas (m. 24).

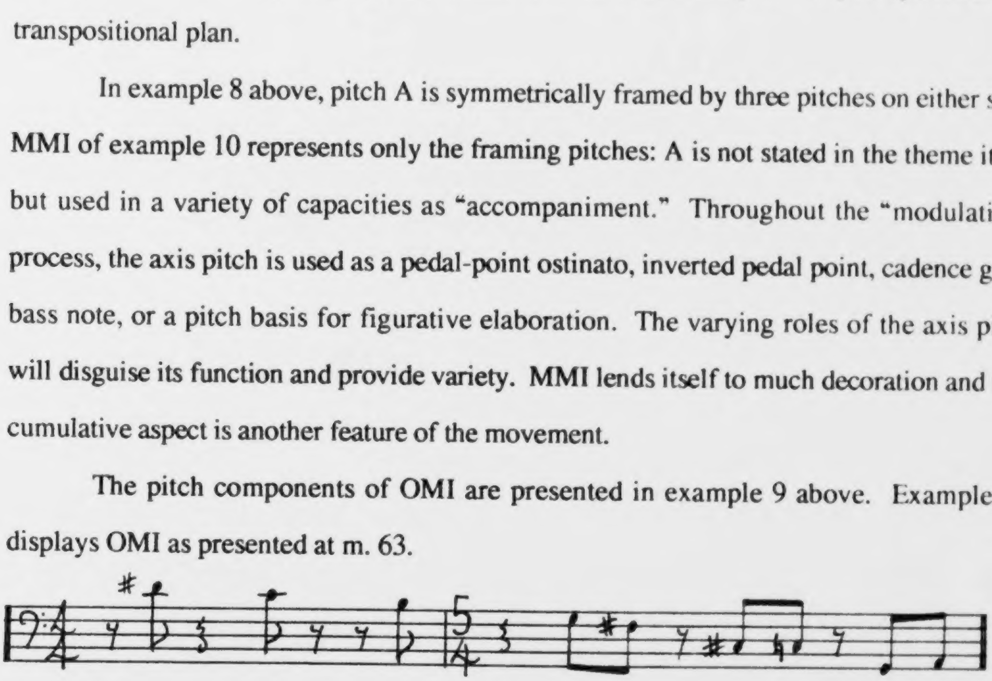
This is heard as a kind of solo with the other strings punctuating certain stress points. These minor-second punctuations become a consistent feature of the movement. The rhythmic and pitch materials are established between mm. 24 & 27 and, after an accumulation of figures at m. 28 & 29, the ostinato begins in earnest at m. 30.

The progress of the movement is built on the concept of hexachords pivoting around a central pitch. As seen in the introduction, the logic behind the development of movement I is based on transpositions creating a succession of hexachords retaining controlled levels of pitch invariance. This "modulation" proceeds from an A-centred hexachord (m. 30) to an Eb-centred one (m. 77), then returns to A (m. 135) at the end of the movement.

MMI's ordered hexachord (set #1 E,F,Ab,Bb,D,C#) priorizes A by virtue of its function as centre. Transpositions in ascending half-steps of this hexachord will be labelled set #2, set #3, etc. The opening pitch of each hexachord lies a fourth below the hexachordal centre. It is this pitch which will be outstanding in the perception of the transpositional plan.

In example 8 above, pitch A is symmetrically framed by three pitches on either side. MMI of example 10 represents only the framing pitches: A is not stated in the theme itself but used in a variety of capacities as "accompaniment." Throughout the "modulation" process, the axis pitch is used as a pedal-point ostinato, inverted pedal point, cadence goal, bass note, or a pitch basis for figurative elaboration. The varying roles of the axis pitch will disguise its function and provide variety. MMI lends itself to much decoration and this cumulative aspect is another feature of the movement.

The pitch components of OMI are presented in example 9 above. Example 11 displays OMI as presented at m. 63.



Example 11: Opposing Melodic Idea, basses (m. 63).

This idea marks the road back to A and uses two neighbour tones (C# & A) not included in the five-note set. We notice again the importance of the -2nd and +2nd as accented stress points in OMI. This parallels their use in the earlier MMI.

Unfolding in measures 30-39 is MMI in the cello with decoration in harp and percussion. The central pitch appears in violin II with a rhythmically active A ostinato pedal. Various stress points are accented through the use of pizzicato and arco syncopation in the other strings. MMI acts as a kind of "backbone" onto which all of the musical material is hung in the manner of decoration. An accumulation of material occurs at mm. 37 & 38 and, at m. 39, there is a section featuring the string quartet, harp and percussion III. The material in this section is clearly related to the A ostinato pedal of the second violins (mm. 30-39) and to the wedge-shaped symmetries from the introduction (m. 12). Also, certain pitches from MMI (F,Bb,Ab,D) are heavily accented in this section. From mm. 42-45 we have the string orchestra joining the quartet and these measures represent the first "modulation" of MMI. Set #1 (E,F,Ab,Bb,D,C#) is verticalized into block chords at m. 44. At m. 45 two sets are superimposed, producing four invariant pitches: set #1 (E,F,Ab,Bb,D,C#) and set #4 (G,G#,B,C#,E,F). At m. 46 the first transposition of MMI is attained with the pitch C as the centre.

The texture of this section (mm. 46-53) is similar to that of mm. 30-38 but is slightly more dense and rhythmically active. Divided first and second violins add another level of complexity while the tom toms in percussion I add depth, power and momentum. At m. 54 there is strong emphasis on the bass C# (central pitch of set #5) and the appropriate set transposition (up one half-step). This transposition represents a distant relationship with set #4 concerning pitch content (only 2 pitches, F & G#, are invariant), but a close relationship in bass motion. Melodic motion of the -2nd is powerfully directive here. Set #5 also has a relatively close relationship with set #1, sharing three invariant pitches (D,F,G#).

At m. 55 the full chromatic complement of pitches excepting Eb is unfolded in a series of chords. Eb is the one pitch that has been consistently avoided as a structural element since m. 30. This is done in order to make its appearance at the appropriate moment a more significant event.

Waves of pitch accumulation have been a feature of movement I up to this point. Between mm. 57 and 58 various combinations of the three set transpositions combine into large vertical sonorities. This is maximized with the combining of sets #1, #4, and #5 at m. 58. The only pitch not common to at least two of these sets is the Bb held over as a trill in the violas.

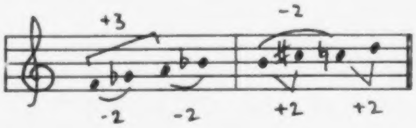
The abrupt thinning of texture paves the way for a return to MMI at its original pitch level (m. 60). The texture is somewhat lighter however, and contains the first appearance of a variation on MMI (vlas). The pitch centre (A for set #1) is made conspicuous in its absence. The section comes to a close at m. 63 with the appearance of OMI in the bass.

At rehearsal letter D there is a clear change of mood and character. The two-bar OMI is syncopated and contains an equal proportion of note values to rests. It is a theme which begs to be adorned. The orchestration is altered at this junction in the movement with the appearance of tubular bells and marimba, the latter in an almost solo, virtuoso capacity. By m. 64 the D# and A boundaries of OMI are firmly established and it is decorated with the accentuation of stress points from the other strings and percussion in a manner reminiscent of MMI. With a maximum density reached by m. 70, the texture thins out and establishes D# as its resting place at mm. 74-75.

At m. 76 we return to a slow tempo and have entered the region of the first "vocal window." This "vocal window" is characterized by stasis and an uncertain, tense atmosphere. The harp repeats the figure from mm. 16-18 which triggers ponticello tremolo figures in the string quartet. Attention is drawn to the -2nd interval once again with the harp and string quartet playing half-step transpositions of MMI fragment. Measure 77 establishes D# as a pitch reference in anticipation of a vocal line which articulates a group of symmetrical phrases around this central pitch.

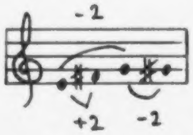
The fragment of text is drawn from line 8 and 9 of the poetry and reveals a sense of utter loneliness. The static nature of the accompaniment and the metallic colours in the percussion enhance this image. An interruption of this static interlude occurs at mm. 79 and 80 and D# is resumed at m. 81.

In the second beat of m. 81 a new sonority is introduced with different pitch characteristics but interval content similar to that of earlier music in this movement. This suggests a rearrangement of familiar things into something altogether different. This is the world inside the garden. The use of the two "garden" tetrachords (ex. 12) is prominent between mm. 81 and 85. They are characterized both by their intervallic content and by their consistent appearance in harp and vibraphone.



Example 12: Two "garden" tetrachords associated with "Vocal Window" I.

There is a subtle accumulation of density between mm. 81 & 86 at which point a third "garden" hexachord is added to the existing two.



Example 13: Third "garden" tetrachord associated with "Vocal Window" I.

With the inclusion of all three tetrachords, 11 of the 12 possible pitches have been presented (again, Eb excepted) in a highly chromatic ostinato. This comes to a climax at m. 86 just before the fragment of text "Who am I?" is sung. The orchestration changes rapidly at the end of m. 87 and an unsettling, fragmented texture develops. At m. 90, a somewhat familiar texture returns as the mezzo-soprano articulates her fears with erratic vocal gestures.

This section, between mm. 81-93, displays a broad range of emotion. The abrupt alterations of texture, the accumulation of pitch materials, the progressively widening vocal line and the rising tremolo figures in marimba and string orchestra, all enhance the uneasiness suggested in the text. The world within the garden is clearly a volatile place. The spectre of the garden's horror disappears as quickly as it came into view.

At m. 94, with soloists from the string orchestra fading with a flurry of tremolos, the vocalist continues unaccompanied in the darkest part of her range. A similar, though much more dramatic flourish occurs between mm. 95 & 96 and in the shadow of this the vocalist articulates her worst fear: "I fear the future." This unleashes a furious tutti in the strings and percussion which sweeps us into the next section of the piece.

OMI, a bass-line beginning with its symmetrical centre A, is presented with an improvisatory-like accompaniment. This accompaniment, made up of divisi strings, settles down two bars later where the violas present MMI utilizing OMI's complementary pitch collection, set #7 (D# centre). MMI and OMI are here combined in association with a complex figurational texture. Percussion I and II are part of the mass texture in this section, contributing rhythmic accentuation and a hard edge to the sound.

At m. 109 a modulation to set #3 with a B centre occurs. Here the integrity of the two distinct "themes" wanes as figuration breaks down the counterpoint into a kind of homophony at m. 110. A familiar layering of pitches occurs from mm. 111-113. MMI is once more established at m. 114 and is given homophonic treatment. The "process" so clearly laid out and followed in the early section of this movement has broken down by this point and the various components of the ensemble engage in seemingly uncontrolled bursts of energy.

At m. 118 order is restored and MMI (set #9) appears in the violas. OMI appears dutifully in the bass. Set #9, with its F centre, has as its final note the pitch A, the ultimate cadence goal. Its thematic counterpart, OMI built on B, has F, MMI's axis pitch, as its cadence goal. The decoration is prominent until m. 121, where it abruptly changes. The lower strings follow through their momentum while the divisi violins soften the texture through the use of tremolo. Density is gradually lessened through mm. 122-124 and the lines smooth out into gentle phrases. With the tempo brought down to complement the diminishing texture, the strings settle into two important pivotal notes, A and Eb.

Rehearsal letter G marks the opening of "vocal window" II. Here the harp plays two overlapping phrases, each a mirror image of the other and related to MMI. These phrases cadence on A and Eb in mm. 127 & 128. String quartet decorates the harp solo and a smattering of percussion colour highlights the cadence point. At m. 129 the harp plays a fragment of cell #7 which cadences abruptly on the familiar Eb - A tritone. The background is immediately taken up by vibraphone, bass drum and voice. The fragment of text (line 22 of Appendix One) alludes to the idea of stasis and immediately recalls the character of the tritone. "The spinning world is stuck upon its poles" sums up the harmonic cycle of the movement as a seemingly futile journey from one central pitch to another and back again.

With a scattering of strings at mm. 133 & 134 the narrator once again expresses fear and the pitches eventually settle onto A. Starting at m. 136, the vibraphone effects a smooth transition into the second movement with a quiet solo and we have entered the garden.

Movement II

Movement II is very clearly divided into five large sections. The main divisions reflect the formal aspects of the poetry quite strictly while alluding to some of the organizational aspects of movement I. The "vocal windows" of movement I have their counterparts in movement II in the form of "instrumental windows" I and II. These appear at important structural points in the text (see ex. 14).

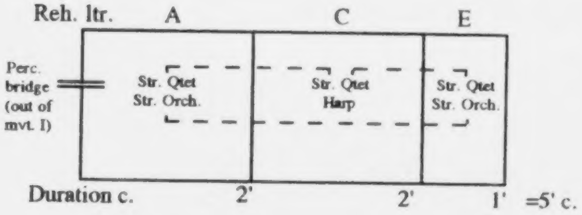
Section	1	2	3	4	5
	Rehearsal letter A-F	Inst. Window I	Rehearsal letter L-Q	Inst. Window II	Rehearsal letter R-end
Duration c.	5'	4.5'	3.5'	2'	5' =20' c.

Example 14: Movement II, major divisions.

Because the music is the "servant of the text" in this setting, it is given an important determinant role in the creation of structure. The working out of "process," so important to movement I, is of only marginal importance in this movement. The "instrumental windows" of movement II create unity with movement I, allow for pure musical development of certain ideas suggested by the text, and provide variety. Each of the five sections will be dealt with separately.

Following movement I, with only a quiet percussion passage providing a bridge, movement II begins without pause. This bridging of the movements is the model for future treatment of structural divisions. The content and instrumentation vary with each bridge section but a definite instrumental order is maintained amongst the "on-stage" performers. These bridges will be dealt with as they arise in the work.

Movement II: Section one, rehearsal letters A-F



Example 15: Section one, general lay-out.

A smooth transition is achieved into movement II and the static quality of the last measures of movement I is retained. The static nature of this opening is deliberate as I have attempted to create a kind of vacuum of stillness which envelopes the narrator. "Stillness" is a fundamental background image in the text, represented in the musical texture by an ongoing stasis. In m. 2 we have the first appearance of a descending line in violin II of the string quartet. This line is the main motto for the opening of the movement. It is a composite of "small" intervals with varying rhythmic configurations and a strong sense of direction and purpose. Its essential objective is therefore unchanged as it repeatedly descends to a strong D# pedal.

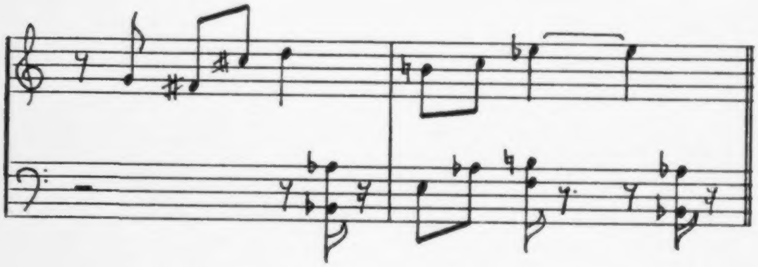
At m. 4 the vocalist moves slowly and quietly to station 2 (see ex. 1). As she walks, she sings a melismatic vocalise which will return at the end of this section (mm. 41-43). This vocalise makes reference to a wedge-shaped series of pitches around F, all of which are members of the octatonic collection.

With backdrops in the string orchestra, harp and, finally, string quartet, the poetry begins at rehearsal letter B (m. 11). The setting is very sparse, utilizing single lines in the string quartet. This, and the largely syllabic treatment of the text, allows the poetry to be easily understood. At m. 25, after a gentle tapering off in the voice and string quartet, the string orchestra is brought into play. This provides a sense of perspective and depth to the field of experience and suggests a division between the various characters present. The string orchestra, being symbolic of the surrounding arras, supports the line "How still upon that lawn our sandalled feet," (mm. 26-31) which reinforces the division between the "lawn" and the "arras." A splash of colour from the harp and vibraphone draws attention to this setting, establishing independence from the string orchestra.

To close the vocal phrase at m. 31, additional percussion is added to the harp and vibraphone and a low G# pedal resonates in the background. At m. 35 the string quartet resumes the pitches and colour characteristics of the string orchestra (from m. 28) for the repetition of the words "(h)ow still." This portrays a sense of wonder on the part of the vocalist.

The descending line from the opening of the movement returns in the harp leading to a caesura on D#. This D# is reinforced in the string orchestra as the mezzo-soprano repeats the vocalise melody with the addition of the text fragment. To add to the uncertainty of the setting, the final note in the voice (m. 43) is a -2nd below the dominant harmonic background (D#,F,A,A# in the string orchestra).

A marked contrast to the preceding music occurs at rehearsal letter C. This is the introduction to the music associated with the peacock (line 4 of Appendix One). The peacock is the first figure to display distinguishable characteristics and is here associated with "big chamber music." Members of the string orchestra are used in a solo capacitiy in the introduction to the text from mm. 44-65. The musical materials, orchestration and character of the music help to portray the bird as rather simple-minded, yet beautiful on a surface level. The colours are dry and wooden, the textures sparse and flittery. All the music between mm. 44-96 is derived from the material outlined in example 16 below.



Example 16: "Peacock Music," basic materials.

Over the space of fifty-two measures, this material is gradually transformed and developed.

At certain points in the progression of this section there is laid an "ominous backdrop texture" (mm. 45,49,54,64) which appears "from behind" the main material. At m. 60 the space for the texture is provided but filled with only silence. The "ominous texture" is made up of tremolo violas (playing behind the bridge), unpitched percussion and whispering throughout the orchestra. This texture displays some developmental characteristics with each appearance and is related to some of the material found later in "instrumental window" I (m. 119).

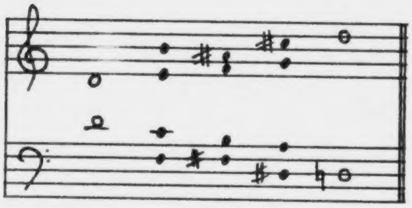
Throughout the introduction to the "peacock" text (mm. 44-65) the opposition between the string orchestra and string quartet is reinforced. The relationship between these groups is important to this section of the piece (see ex. 15). The music is dominated by string orchestra to m. 65, at which point the string quartet is called upon to accompany the voice. The position of the vocalist (at station 2) has been alluded to in the music through her interactions with the string quartet beginning in m. 11. At m. 65, after having established the relationship, we are presented with chamber music featuring the vocalist accompanied by string quartet.

Much of the character of the "Peacock Music" is retained in this setting and it represents the clearest polyphony thus far encountered. At m. 71 an ostinato figure emerges in the string quartet. This becomes the harp figure at m. 76 after a change of tempo.

The clarity of the harp figuration is undermined and blurred through the use of harmonics, pizzicato, tremolo and, later (m. 81), the addition of the vibraphone in percussion III. Between mm. 76-97 we see a slight transformation, of both colour and pitch content, of the germinal "Peacock Music" (ex. 16). None of the members of this chamber ensemble articulates individual ideas: they are part of a larger network and are simply realizing their assigned roles. Even the vocalist is rhythmically very closely linked to the music of the accompaniment.

At rehearsal letter E, the "ominous backdrop texture" returns, this time fully developed into a flourish of percussion and strings.

The relationship between string orchestra and string quartet returns at m. 101 in the form of static materials. The descending line from mm. 1-43 is also reintroduced in the string quartet. All of these aural cues set up the expectation of closure and the end of an important section of text. The visual image of symmetry is triggered in a most direct way with the words "the peaches hang like lanterns" (line 8 of Appendix One). This becomes a germinal idea in this section of the piece. Over 17 measures (between mm. 101-118) this mirrored unfolding takes place in the string orchestra. Example 17 displays the symmetry in capsule form.

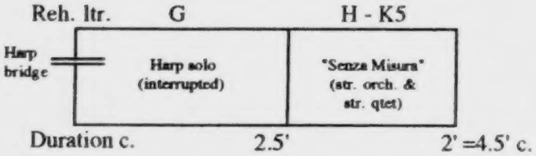


Example 17: "Peaches Music," symmetrical unfolding.

In line 8 and 9 of the poem we have the text fragment which was used in the first "vocal window" of movement I. To set up the association, or expectation of reference to this fragment, I have put the two sung melodies of "vocal window" I (mm. 77-82, movement I) in violin I and II of the string quartet (mm. 107-109, movement II) just prior to the line "No one joins those figures on the arras." These melodies, which are transposed and overlap each other, are all but obscured by the other members of the quartet. This somewhat remote quotation is aided by the appearance of familiar referential sonorities in percussion I and III (mm. 108-109).

The first major division of movement II ends with the string quartet holding a static chord briefly punctuated by glissandi in the string orchestra. At mm. 117-118 closure is effected by the familiar descending line in the cello (string quartet) and by a relatively stable (major/minor triad) sonority held over to m. 119.

Movement II: Section two, Instrumental Window I

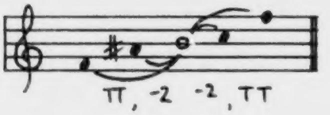


Example 18: Section two, general lay-out.

Between mm. 119-125 we have a rapid flourish of strings associated with the end of "vocal window" I. These flourishes were also seen in the "ominous backdrop" suggesting a certain level of emotional significance. Here they trigger the transition to m. 126 with references to the opening section of movement I. These references are also present in the string quartet and vibraphone solo between mm. 126-129. At m. 127, the mezzo-soprano moves to station 3, situated next to the third percussionist.

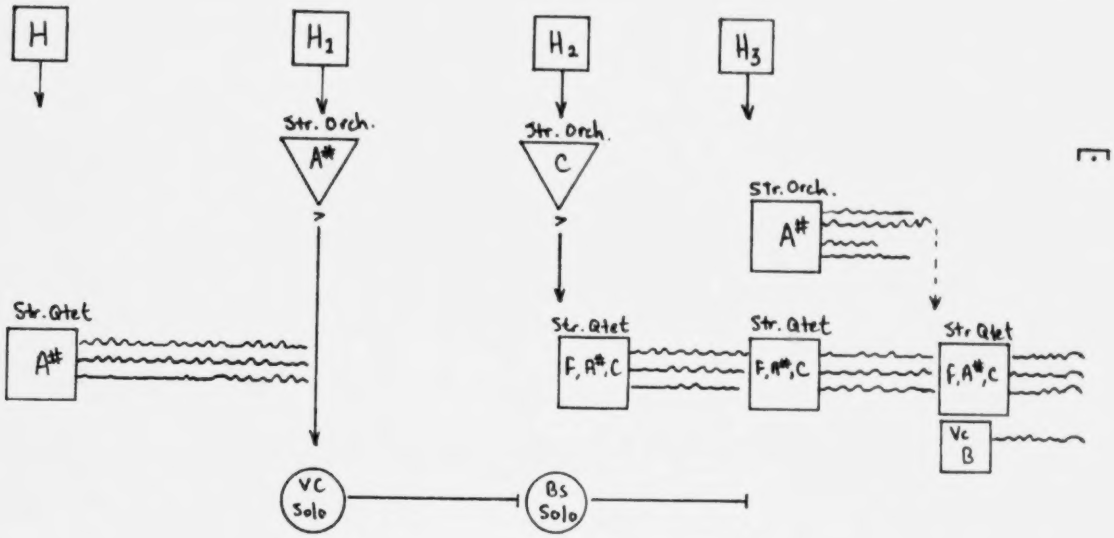
In keeping with the idea of bridging major sections of the work, an extended harp solo is undertaken at rehearsal G and given a free, *senza misura* setting. The fantasia-like solo is punctuated at numerous points by string quartet and percussion. Certain ideas are introduced in the harp and developed further in succeeding sections of this "instrumental window."

At H, the main body of the instrumental development begins. The pitch material has been severely limited in this section and displays a symmetrical framing of the pitch B.



Example 19: Symmetrical material between rehearsal H & L.

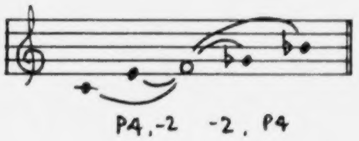
Throughout this section, the opposition of string quartet and string orchestra has been emphasized. The representation of the pitch material (ex. 19) in both of these groups varies from one note of the set to all four. This highly controlled development provides interesting contrasts through the use of a free metric organization and approximate durational values. Between H and J the material is passed back and forth between members of both string ensembles and this is interspersed with brief solos (ex. 20).



Example 20: Pitch distribution and solo entrances (reh. H & J).

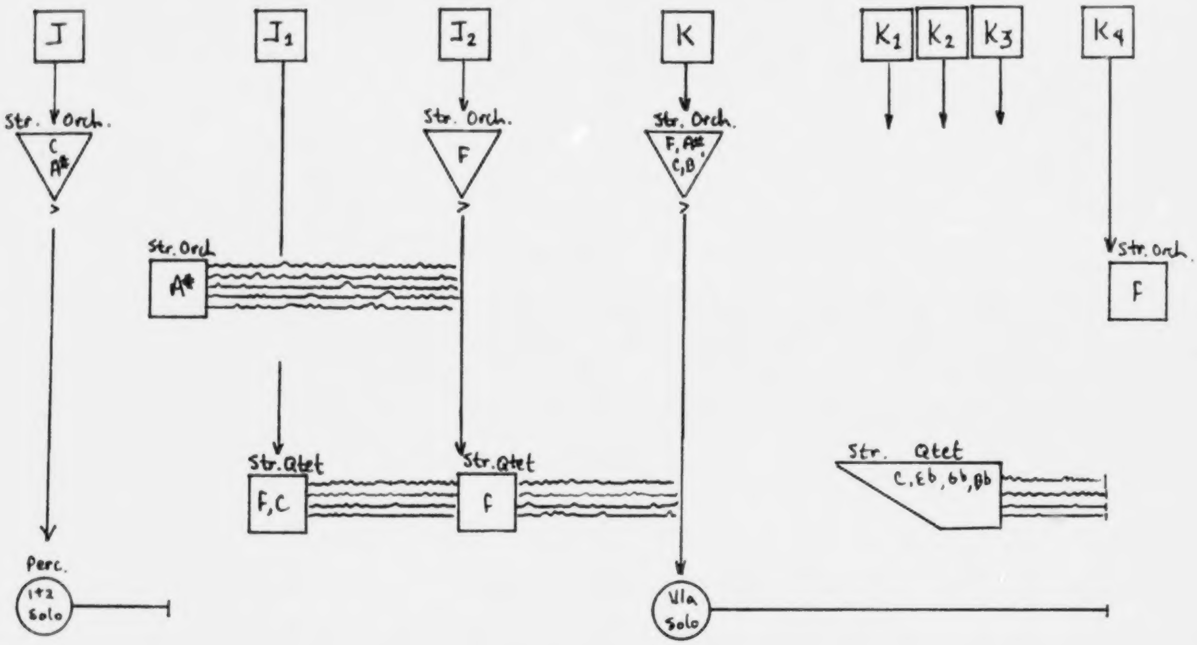
At rehearsal letter J, there is a return to metered organization in the string orchestra with percussion and, at J1, this material is combined with free interjections in the string quartet. These "free" passages are highly controlled as, just prior to J2, the quartet must line up rhythmically with the string orchestra. This material is organized so as to cause a sense of uncertain pulse and rapidly changing mood. The level of dissonance is very strictly controlled, lightening the severity of density and making pitch relationships clearer.

At J2 the transition back to an overall free meter is achieved by the string quartet. At K1 each instrument in the quartet enters as cued by the conductor and this series of entries unfolds a different symmetrical set with F as the centre (see ex. 21).



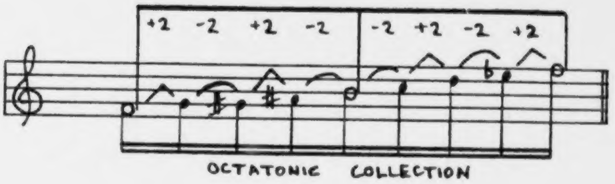
Example 21: Second symmetrical set, F Centre.

Example 22 outlines the pitch distribution and solo entrances between rehearsal J and K4.


J
J1
J2
K
K1
K2
K3
K4
Str. Orch.
C
A#
Str. Orch.
F
Str. Orch.
F, A#,
C, B
Str. Orch.
A#
Str. Orch.
F
Str. Qtet
F, C
Str. Qtet
F
Str. Qtet
C, Eb, Gb, Bb
Perc.
1+2
Solo
Vla
Solo

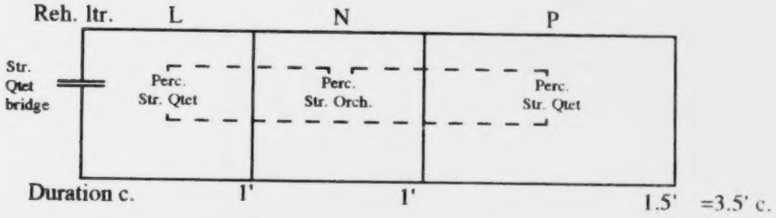
Example 22: Pitch distribution and solo entrances (reh. J & K4).

F alone is featured in the string orchestra with a complex texture beginning at K4. This F pitch represents the opposing pitch axis pitch for this "instrumental window." Between rehearsal letters H and L symmetrical relationships around B are featured (see ex. 19), while between J and K4 symmetries around F are featured (see ex. 21). This tritone relationship, as an aspect of pitch orgranization, echoes the tritone progression (from A to Eb) of movement I. At rehearsal K5 there is a cue to a four-bar phrase which is to be repeated three times. This phrase, which is performed by three percussionists, harp and bass in a cluster formation, represents the culmination point of "instrumental window" I. Percussion III "intones" the pitch A# to be taken up by the vocalist at L. Between K5 and L, the string quartet plays tremolo octatonic passages which fill in the interval spaces between the structural notes in this section (see ex 23).



Example 23: Symmetrical octatonic collections, string quartet (reh. K5-L).

Movement II: Section Three



Example 24: Section three, general lay-out.

A sudden change of texture occurs at m. 150. The dramatic impact of this change is striking due to the abrupt silence of the entire orchestra. The narrator's question "Who am I?" is suddenly monumental within this new context of silence. The question commands attention and, in m. 151, the strings appear to take flight, quietly settling in the high register of the violins (m. 152).

The text continues with the string quartet and percussion III carrying out the main bridge to m. 161. Brief pizzicato flourishes from the string orchestra (mm. 153,154,156,157,160) appear in intermittent downward spikes.

Material in the transitional passage (mm. 153-161) is syncopated and detailed, but relatively square. This is a contrast to "instrumental window" I where fluidity of texture and momentum were featured. Measure 161 represents the end of the transitional passage and the beginning of the percussion-centred section. This, of course, is in keeping with the position of the vocalist close to percussion III at station 3.

Three percussionists take part in the section between mm. 161 & 171. The image of the "Gemini" (line 12 of Appendix One) is reinforced by the use of two marimbas. The string quartet, string orchestra, and harp add colour to this passage and also build the texture. Again, as in the music associated with the peacock, the instruments do not show themselves to be individuals; identity is yet to be discovered.

At M there is a jagged string orchestra tutti which sets the tone before the final, gradual increase of dramatic tension which begins at M.

Lines 14 to 18 of the poem are highly emotional. The musical setting of this material has to portray that emotion efficiently without undermining, or crowding the meaning of the text. An ostinato figure, shared amongst the three percussionists in "hocket" fashion is used to "enclose the scene." Added to this are sharp, staccato notes played in violin I and II. Lower strings of the quartet provide contrast to the rising lines of the upper strings with gentle, descending phrases (mm. 190, cello; 191 viola; etc.). These phrases are also a contrast to the string orchestra quintuplet figurations (m. 194; etc.) which disturb the smooth flow of the percussion parts and recall their earlier tutti section (mm. 172-185).

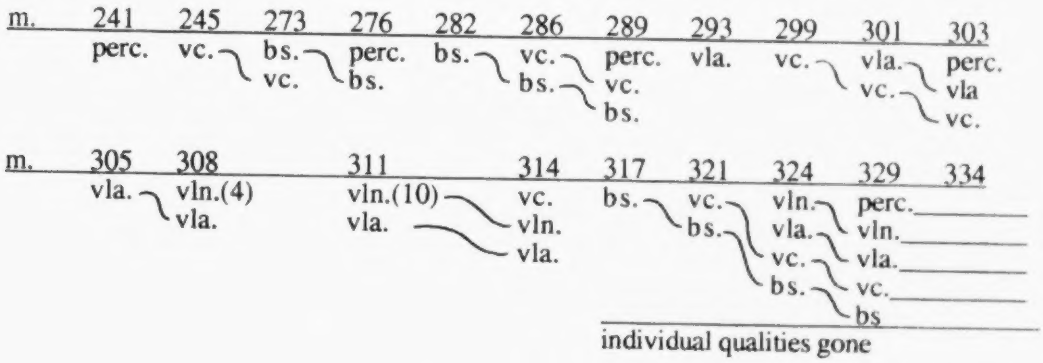
The texture builds, beginning at m. 186, and reaches the breaking point at the end of m. 202. *Sprechstimme* allows the vocalist a great range of expression and interpretive freedom in this section (beginning at m. 195). Rehearsal P represents the height of dramatic tension (see ex. 3 above). This point of realization for the main character is a pivotal moment in the development of the narrative.

A gentle, tremolo string quartet chord is left poised (m. 203) over the division between lines 18 and 19 of the text and the stillness is resumed. A very slow tempo and *fermatas* at the end of vocal phrases make the slowness of this section unprecedented. The stillness of the text is oppressive and suddenly, the line "if I should make a break" introduces the idea of escape (m. 213). Flight, briefly illustrated by a quickening of tempo in the string orchestra, is abandoned and the narrator returns to a state of acceptance. The attempted escape (mm. 217-222), seen first in the violas, then assisted by four violins, is the seminal idea used later in "instrumental window" II.

At m. 227, the vocalist sings a fragment of text articulated in "vocal window" II. This fragment, "(t)he spinning world is stuck upon its poles," receives an identical setting in both the voice and vibraphone. At m. 230, with the voice settling on the pitch A, there is a placement of pitches around this axis of symmetry (A) in string quartet and vibraphone. The same symmetrical treatment is assigned to the full string orchestra at m. 235. A cadential series of pitches in the low strings supports the statement "I fear the future on this arras" and, with an unsteady settling on low B and C, we close section three (m. 241).

Instrumental Window II, section four

In "instrumental window" II, each individual member of the large forces (string orchestra, percussionists) searches for a personal identity. Each instrument type is given largely unique material which is developed alone or in relation to other individual groups. Example 25 below illustrates the various entrances of the instruments.


m.
241
perc.
245
vc.
273
bs.
vc.
276
perc.
bs.
282
bs.
286
vc.
bs.
289
perc.
vc.
bs.
293
vla.
299
vc.
301
vla.
vc.
303
perc.
vla
vc.
m.
305
vla.
308
vln.(4)
vla.
311
vln.(10)
vla.
314
vc.
vln.
vla.
317
bs.
321
vc.
bs.
324
vln.
vla.
vc.
bs.
329
perc.
vln.
vla.
vc.
bs
334
individual qualities gone

Example 25: Instrumental window II, group entrances.

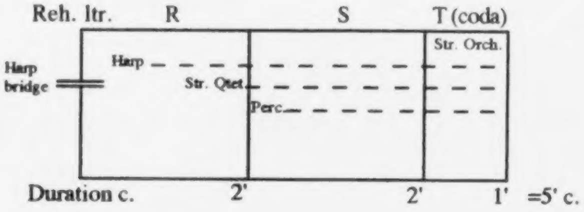
The tempos, though clearly related, are altered frequently, adding to the fragmented nature of this "instrumental window." The idea of "process" is clearly evident here. In contrast to the "process" seen in movement I however, the "process" of this "instrumental window" will eventually display a deterioration of individuality.

The mezzo-soprano continues her journey through the garden and moves to station 4, on cue at m. 278. This places her close to the harp.

At m. 294, the viola music formerly associated with flight (m. 213), is followed by cellos, percussion, violas, violins (four, then all ten). The effect becomes cumulative from mm. 306-317 with the layering of individual groups. Measure 318 begins another process of accumulation in which the individual characteristics of the instruments are lost and they act as an ensemble once more. Percussion I, II and III bring this window to a gradual close through a five-bar rhythmic statement.

"Instrumental window" II can be thought of as a failed attempt, on the part of the members of the string orchestra, to gain some sort of individual identity within their own group. At the close of section four we are faced with a major turning point in the piece. The narrator has exhausted her possible options and has at last found the only other individual member of the orchestra. This member is, of course, the harp.

Section five: Rehearsal R-T



Example 26: Section five, general lay-out.

Beginning at m. 335 the mezzo-soprano and harp present an extended duo. The harp writing is free and flowing, the vocal line melismatic and rhapsodic. The text relates a confession on the part of the narrator which is underlined by the nature of the instrumental and vocal writing. The string quartet joins the vocalist and harp at m. 363, arriving at a *ritardando* in m. 369 to the close of the stanza (m. 371). The disappointment of the narrator (lines 34-36) is supported by string quartet, in block chords with harp doubling the voice. This emotional outburst builds to a peak at m. 380 after which a static state is resumed. Tremolo sonorities on marimba (percussion III) and widely spaced string quartet chords bridge into the final lines of text.

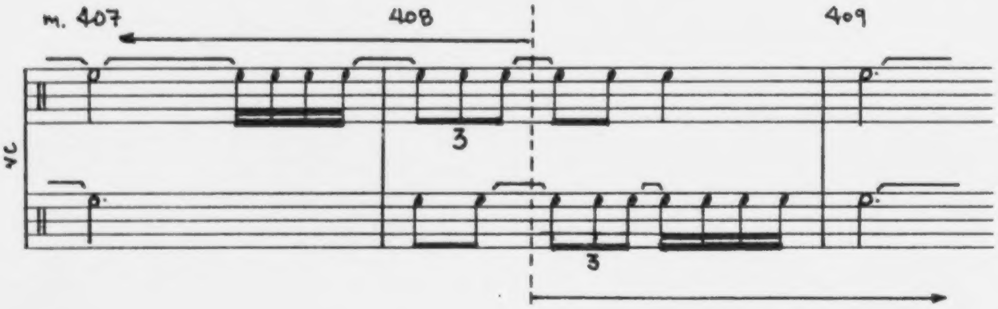
All of the musical material in the next section (mm. 381-403) is in direct response to the lines of text: high passages in violins suggest birds circling overhead (beginning at m. 387); rising figures suggest taking flight (beginning at m. 393); passages in contrary motion suggest wings beating in pairs (beginning at m. 397). All of these aural cues enhance the visual imagery in a continually building texture. There is much word painting seen in the vocal part as well. The image of exaggerated slowness in the line "but they stand/as if within a treacle, motionless" is set at the bottom of the vocal range. An oscillating pair of pitches (in the voice beginning at m. 382) or a grace-note figure (in the string quartet beginning at m. 383) enhances the effect of the line "folding slow eyes on nothing." The grace-note figure is carried over as an interruptive element in the otherwise static string quartet and solo string material between mm. 383 & 403. From m. 387, individual members of the string orchestra join the chamber music. The result is a complete take over of the intimate delicacy of the "concertante groups." The poem ends with a shimmering of harmonics and harp glissandi accompanied by metallic percussion.

Coda: mm. 404-419

The hexachord (G,Ab,C,C#,D,Eb) unfolds between mm. 393-398 and is retained until m. 403. In the coda (mm. 404-419), the complementary hexachord (E,F,F#,A,Bb,B) is used almost exclusively. Here "process" returns, though it receives a very different treatment than it did in movement I.

A rising octatonic string figure, triggered by a tom tom flourish (mm. 395 & 396), is the germinal idea for development in the coda section. Octatonic scales, spanning the octave, unfold on the five pitches (E,F,F#,Bb,B) successively in each of the strings of the orchestra. This rising figure eventually works its way through the orchestra and is held in the background from m. 412. Here, the string quartet begins in octaves the same octatonic ascent on the "missing pitch" A. In the foreground, the vocalist and harp join the overall sonority but articulate pitches found only in the (G,Ab,C,C#,D,Eb) hexachord. As the string orchestra holds the background chord, the string quartet, harp and mezzo-soprano (at mm. 416-418) recapitulate a gesture similar to that of m. 412-415. The string quartet figures in this final ascent display more erratic gestures but finally settle on A, completing the hexachord begun in the orchestra. The vocalist and harp end together outside the established "norm" of the background common to all other instrumentalists.

The reference to "process" is achieved in this section through the use of opposing hexachords (as seen above), a palindromic structure portrayed at a macro-level by the three percussionists, and, on the micro-level, with varying consistency, in the staggered rhythmic entrances of the individual strings. Measures 411-417 display an almost exact rhythmic retrogression of mm. 404-410 in the three percussion parts. This sets up a rhythmic "ostinato" whose pattern becomes detectable but not entirely predictable. At the micro-level, overlapping string entrances display certain palindromic characteristics, but the combined canonic entries are seen to be rhythmically "out of phase" (see ex. 27).



Example 27: Rhythmic entrances (i.e., cello, mm. 407-408)

The idea of "process" from movement I reappears in the coda section. In movement I we saw this idea illustrated through the use of "modulating" hexachords of changing pitch invariance. In the coda section of movement II, the idea has undergone a great deal of development and has been "influenced" by a journey through the poetical text. As suggested by the musical material (mm. 412-418) and the final "station" of her journey, the narrator is left within the garden. The "process" of this section has absorbed both her and the harp character into the backdrop.

Through metaphorical and parallel musical structures, Arras: a Garden of Cinema attempts to project, broaden, and explore the oppositions and ambiguities of Page's text. The poetry represents for the principal character a journey of self-scrutiny. A journey which, though completed, is not satisfactorily resolved. It strives toward some understanding of the value inherent in the individual but returns to the anonymity of the *status quo*. Through its close paralleling of the poetic work, this musical setting enhances the journey.

Appendix One

ARRAS

P.K. Page

Rehearsal Letters

A Consider a new habit - classical,
and trees espaliered on the wall like candelabra.
How still upon that lawn our sandalled feet.

C
But a peacock rattling his rattan tail and screaming
has found a point of entry. Through whose eye
did it insinuate in furled disguise
to shake its jewels and silk upon that grass?

E
The peaches hang like lanterns. No one joins
F those figures on the arras.

L Who am I
or who am I become that walking here
I am observer, other, Gemini,
starred for a green garden of cinema?

N
I ask, what did they deal me in this pack?
The cards, all suits, are royal when I look.
My fingers slipping on a monarch's face
twitch and grow slack.
I want a hand to clutch, a heart to crack.

P
No one is moving now, the stillness is
infinite. If I should make a break. . . .
take to my springy heels. . . . ? But nothing moves.
The spinning world is stuck upon its poles,
the stillness points a bone at me. I fear
Q the future on this arras.

R I confess:

It was my eye.

Voluptuous it came.
Its head the ferrule and its lovely tail
folded so sweetly; it was strangely slim
to fit the retina. And then it shook
and was a peacock - living patina,
eye-bright, maculate!
Does no one care?

S
I thought their hands might hold me if I spoke.
I dreamed the bite of fingers in my flesh,
their poke smashed by an image, but they stand
as if within a treacle, motionless,
folding slow eyes on nothing. While they stare
another line has trolled the encircling air,
another bird assumes its furled disguise.

T (Coda)

Appendix Two

P.K. Page
3260 Exeter Road
Victoria, B.C.
V8R 6H6

September 22, 1990

Dear David Scott,

Your letter to Oxford about my three poems, "Love Poem", "The Apple", and "Arras" has just been forwarded to me.

I would be happy to give you permission to use those poems in a musical setting. It is understood, of course, that the copyright for the poems remains with me and that the songs be registered in my name as well as yours.

Business over, I would be very interested in hearing any of your previous works that you may have on cassette and I would offer you the same promise you offer me--that my interest is strictly non-commercial!

Good luck with your work. I shall look forward to hearing it.

Very sincerely,